

Twentieth Century Music for Trumpet and Orchestra

Second Revised Edition

by

Norbert A. Carnovale

&

Paul F. Doerksen

Brass Research Series: No. 13

The Brass Press

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The authors and the publisher have assigned the royalties from the sale of this book to the International Trumpet Guild scholarship funds.

ISBN: 0-914282-81-2

Brass Research Series ISSN: 0363-454X

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Preface

The first edition of Norbert Carnovale's *Twentieth-Century Music for Trumpet and Orchestra* (1975) contained 179 compositions. This second edition, with 329 entries, identifies new works and revises original annotations where appropriate.

Annotations are organized into three categories: *Solo Trumpet and Orchestra*, *Multiple Trumpets and Orchestra*, and *Miscellaneous Combinations with Solo Trumpet and Orchestra*. Orchestral works featuring ensembles with trumpets are not included.

String ensembles, combined with wind and/or percussion instruments, are referred to as *orchestras* (also known as symphonic, or full orchestras); ensembles that comprise only the string sections are referred to as *string orchestras*. The term *chamber orchestras* identifies an orchestra reduced in size and instrumentation. Band arrangements of twentieth-century orchestral works are noted where appropriate. Piano reductions are available for many of the works.

The *wind orchestra* classification is significant for two reasons. First, the instrumentation of a wind orchestra more closely resembles the wind and percussion sections of a symphonic orchestra than that of the modern concert band. Therefore, many works in this category could be performed by an orchestra without its string sections. Secondly, a number of important works for solo trumpet and wind orchestra have been composed during the last two decades, such as Husa's *Concerto for Trumpet* (1974), Heiden's *Concerto* (1981), and Arutunian's *Rhapsody* (1990).

Dates in parentheses after the title refer to the year of composition or copyright; dates after the publisher's name are dates of publication. Difficulty levels assigned by the authors are based on a six-step scale: "I" represents the easiest material; "VI" represents the most difficult.

Pieces written entirely in a "popular" style or exclusively in the jazz idiom have been excluded; however, many pieces obviously influenced by jazz are included.

For the purposes of this book, the instruments "trumpet" and "cornet" were considered synonymous.

All pitches are expressed in concert pitch, regardless of the pitch of the instrument. The following system is used to signify pitches in the various octaves:



The following are recommended as sources of up-to-date information concerning availability of many of the works in the book:

- Canadian Music Centre, 20 St. Joseph Street, Toronto, Ontario M4Y 1J9, Canada
- Eble Music Company, P.O. Box 2570, Iowa City, IA 52240
- Music Publishers Association, 205 East 42 St, New York, NY 10017 USA
- Robert King Music Sales, Inc., 140 Main Street, North Easton, MA 02356 USA
- Sheet Music Service of Portland, 34 NW 8th Avenue, Portland, OR 97209 USA
- Swedish Music Information Center, Sandhamnsgatan 79, Box 27327, S-10254 Stockholm, Sweden

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January, 1994

**Special thanks to the International Trumpet Guild
for assistance sponsoring the publication of this book.**

Acknowledgments

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Solo Trumpet and Orchestra

Adams, Byron (American composer; b.1955). *Concerto* (1981). C trumpet and string orchestra or string quartet. Full (miniature) score and solo part for sale, string parts and full size score for rent. Brass Press, 1982.

Byron Adams' three-movement *Concerto* was commissioned by the Sewanee Summer Music Center (Tennessee) to commemorate the Center's Silver Anniversary Season. It was premiered at the Center on July 4, 1981, by trumpet soloist Grant Cooper and the Sewanee Summer Music Center Faculty Quintet. The work is dedicated to American composer Halsey Stevens.

Adams, in the score's preface, states: "The first movement is a modified sonata-allegro form, and its energy is derived from the contrast between material of an impetuous, nervous nature and material of a more lyrical nature. The second movement is an elegy inspired by the death of the great American composer Samuel Barber and contains fugal elements. The final movement is [sic] a modified sonata-allegro form and dispels the restlessness of the first movement and the sorrow of the second through a display of exuberant joy." The print quality of the solo part is very good. Reviewed by James E. Ketch in the September, 1982, issue of the *International Trumpet Guild Journal*, 7 (1), 61-62. [Grade V, a to d^{'''}, ca.14:00.] (PD)

Adaskin, Murray (Canadian composer; b.1906). *Divertimento No.4* (1970). C trumpet / B-flat piccolo trumpet and orchestra. MS (Canadian Music Centre).

Murray Adaskin comes from a "distinguished Canadian musical family which includes his two brothers, Harry Adaskin of Vancouver and the late John Adaskin, with whom he should not be confused."¹ In one movement including contrasting sections, *Divertimento No.4* is a dissonant, contemporary piece. It will be of most interest to the advanced performer. Triple-tonguing is included. [Grade VI, range to e^{'''}-flat, 10:00.] (NC)

Addison, John (English composer; b.1920). *Concerto* (1949). B-flat trumpet, string orchestra, and optional percussion. Parts for rent; piano reduction. J. Williams (Galaxy), 1951.

A conservative contemporary work. Idiomatically written for the trumpet, this lengthy piece, despite its conservative idiom, will be performable only by advanced trumpeters. An excellent recorded perfor-

mance by Leon Rapier, trumpet, with the Louisville (Kentucky) Symphony Orchestra, conducted by Jorge Mester (Lou S 695), is available. [Grade VI, g to c^{'''}, 18:00.] (NC)

Ahlgrimm, Hans (German composer; 1904-1945). *Konzert* (1938). B-flat trumpet and chamber orchestra. Piano reduction. R. Lienau, 1939.

Except for the appearance of c^{'''} in each of its three movements, this is a conspicuously practical, moderately difficult work. It radiates a genial charm brought about, in part, by its neoclassical idiom. A small chamber orchestra – two oboes, two bassoons, two horns, and string quintet – adds to the classical heritage of this composition. [Grade IV+, range to c^{'''}, 15:00.] (NC)

Ahlstrom, David (American composer; b.1927). *Concerto*. B-flat trumpet and orchestra. Parts for rent; piano reduction of one movement (*Scherzo*). Rochester (Accura), 1961.

David Ahlstrom's *Scherzo* (Fast; quarter note equals circa 144 to 160) is a piano reduction of one movement from his *Concerto* for trumpet and orchestra. Dedicated to Edwin Betts, this work requires double tonguing and some flutter tonguing. A number of sixteenth-note passages and quick quarter-note trills add to the difficulty level. The brief duration, combined with adequate rest and a moderate tessitura, however, results in a very accessible piece. The solo part indicates cup mute for the entire duration. [*Scherzo*: grade IV-, f to b^{'''}-flat, 3:45] (PD)

Note: A version of Ahlstrom's *Scherzo* for trumpet and wind ensemble is available from Accura (score and parts for sale).

Alpaerts, Flor (Belgian composer; 1876-1954). *Karakterstuk* (1904). D trumpet and orchestra. Piano reduction. Centre Belge de Documentation Musicale, 1967.

One of the earliest twentieth-century Belgian compositions for trumpet and orchestra. Written in a conservative romantic style, this piece is unusual because it is one of the few twentieth-century compositions written for trumpet in D. It is difficult because it demands from the performer a wide range of the D instrument: g-sharp to d^{'''} (concert). Other technical problems in this one-movement, sectionalized work are moderate. [Grade V, g-sharp to d^{'''}, 4:00.] (NC)

Amram, David (American composer; b.1930). *Aya Zehn*. Trumpet (or oboe) and orchestra. Full score and parts for rent. C. F. Peters, 1991.

David Amram's *Aya Zehn* (a traditional Egyptian melody) calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two trombones, two tubas, percussion (three performers), and strings. The work also requires audience participation. [5:00.] (PD)

Amram, David *Travels* (1985). B-flat trumpet and orchestra. Full score and parts for rent; piano reduction. C. F. Peters, 1985.

David Amram's *Travels* is dedicated to his wife, Lora Lee, and son, Adam, on his first birthday. It was premiered on March 26, 1985, at the Juilliard School of Music by trumpet soloist Mark Gould.

Regarding this work, Amram states: "The concerto is in three movements. The first movement, *Taos*, begins with the orchestra and then the trumpet stating the first theme, 'The Moonlight Song,' a traditional, romantic song from the Taos Pueblo in northern New Mexico. It is followed by a second lively traditional southwest Native American Indian social song, also popular at the Taos Pueblo. These two melodies are developed and restated throughout the movement by the trumpet and the orchestra in a musical dialogue."

Amram, discussing the remaining two movements, continues: "The second movement, *Blues and Variations*, uses the twelve-bar form that has become one of America's enduring influences on music of the twentieth century. The solo statement of the theme by the trumpet is followed by a series of twelve-bar variations and a coda.

"The final movement, *Taxim* (a middle eastern musical expression meaning to improvise with gusto), is written in rondo form. After the theme is stated, the trumpet introduces an ancient melody in 6/8 that is played throughout the Middle East and originated in Tunisia. A cadenza is followed by one of the best-known melodies in the Middle East, *Aya Zehn*, which I learned in Cairo in 1978 during a concert tour. The development sections that follow and lead back to the final statement of the rondo theme are written in Hijaz, a mode that is used from Cairo to Jerusalem, and has influenced much of our central European and Spanish music." [Grade V, g to c", 15:00.] (PD)

Anderson, Leroy (American composer; 1908-1975). *A Trumpeter's Lullaby*. B-flat trumpet and orchestra. Score and parts for sale; piano reduction. Mills (Belwin-Mills), 1950. [Arrangement for trumpet and band by Philip J. Lang also available. Mills, 1950.]

This frothy piece is well known to American audiences. In one movement, it is frequently played at a brighter tempo than that indicated by the composer: half-note equals 69, in alla breve. At the faster tempo, double-tonguing of the sixteenth-notes in the frequently appearing eighth-note followed by two sixteenth-notes is probably necessary for most performers. A crowd pleaser at pop concerts or in similar light situations. [Grade IV, b to g".] (NC)

Appledorn, Mary Jeanne van (American composer; b.1927). *Concerto* (1960). C or B-flat trumpet / flugelhorn and orchestra. MS.

Mary Jeanne van Appledorn's *Concerto* comprises three movements: Fast and Spirited; Broad and Slow; Fast and Brisk. The work, dedicated to faculty colleagues Richard E. Tolley and Robert Mayes, is scored for full orchestra with optional piano.

In 1977, R. Mark Rogers transcribed the *Concerto* for trumpet and band. Full score, B-flat and C solo parts, band parts, and piano reduction are for sale from Molenaar's Muziekcentrale, Wormerveer (The Netherlands; published in 1992). This version was recorded in 1984 by trumpet soloist Robert M. Birch and the Texas Tech University Symphonic Band, with conductor James Sudduth (Opus One label, #110); a second recording was made in 1990 by trumpet soloist Henk Haan and the Harmonie-Orkest Saint Jozef, with conductor Alex Schillings (*Festival A Kerkrade*, Molenaar promotional recording #MBCD31.1013.72).

The solo parts from the two different versions are identical. C or B-flat trumpet is called for in the outside movements; flugelhorn is indicated in the middle movement. Due to the low range requirement of sounding e in the solo part, the B-flat trumpet is the appropriate instrument choice. Performance material for the orchestral version can be obtained by contacting the composer: Dr. Mary Jeanne van Appledorn, Professor of Music, Texas Tech University, Lubbock, Texas 79409. A brief review of the band version can be found in the Winter, 1992, issue of *WINDS*, 7 (4), 30. An analysis of the band version is in preparation for future publication in *WINDS*. [Grade V, e to d" (ossia a"), 15:00.] (PD)

Arnold, Malcolm (British composer; b.1921). *Trumpet Concerto*, Op.125 (1982). B-flat trumpet and orchestra. Orchestral parts for rent; piano reduction. Faber, 1983.

Malcolm Arnold's three-movement *Trumpet Concerto* was commissioned by the Arts Council of Great Britain to mark the 100th anniversary of the founding of the Royal College of Music (1882). It was premiered on January 30, 1983, in the Royal Albert Hall by trumpet soloist John Wallace. In 1984, Wallace

and the Bournemouth Sinfonietta recorded the concerto for the EMI label (LP #27-0264-1). The orchestra calls for two flutes, two oboes, two B-flat clarinets, two bassoons, four F horns, two B-flat trumpets, two tenor trombones, bass trombone, tuba, timpani, percussion (two performers: cymbals, side drum, and glockenspiel), harp, and strings.

The first movement (*Allegro energico*) begins and ends with a five-note motif. Contrasting styles occur in the movement's fanfare-like passages and the *cantabile* section (scored for the trumpet and harp). The work's texture is lighter in the middle movement (*Andante con moto*); the muted solo trumpet is scored with only one flute, harp, and strings. The final movement (*Vivace*), in 6/8, features a moderately difficult solo part. The concluding section of this movement, however, increases the demands on the soloist. Seven measures of sustained d^{'''} are called for prior to the work's conclusion. The print quality of the solo part and the piano reduction are both very good. [Grade V+, b-flat to d^{'''}, 7:30.] (PD)

Arrieu, Claude [pseudonym of Louise Marie Simon] (French composer; 1903-1990). *Concerto* (1966). C trumpet and string orchestra. Piano reduction. Éditions Musicales Amphion (H. Elkan), 1967.

Stylistically, this four-movement concerto is neo-classical. Because of the length, high tessitura, and technical demands of the trumpet part, it would be very challenging even to the highly capable trumpeter. On the other hand, an unusually pianistic and only moderately difficult piano reduction has been provided for this worthwhile composition. [Grade VI, g to d^{'''} (ossia b^{''}), 16:30.] (NC)

Arutunian, Alexander (Armenian composer; b.1920). *Concerto* (1950), edited by Roger Voisin. B-flat trumpet and orchestra. Piano reduction. International Music, 1967. (An edition by State Music Publishers, Moscow, is also published.)

A one-movement, sectionalized work. In romantic style, Arutunian's piece is – for 1950 – idiomatically written for the trumpet. Upper range is limited. This concerto is, nonetheless, somewhat more than moderately difficult, especially if the long, but optional, cadenza is used. [Grade IV+, range to a^{''}.] (NC)

Note: Guy Duker arranged Arutunian's *Concerto* for trumpet and band. A recording of this version by trumpet soloist Paul Johnson and the Dallas Wind Symphony, with conductor Howard Dunn, is available on the Crystal label (#CD-431). (PD)

Arutunian, Alexander *Rhapsody* (1990). B-flat trumpet and wind orchestra. Full score for sale;

piano reduction. C. F. Peters, 1991.

Alexander Arutunian's *Rhapsody* is part of the American Wind Symphony commissioning project. The accompaniment calls for piccolo, two flutes, two oboes, E-flat clarinet, three B-flat clarinets, two bassoons, four F horns, four C trumpets, four trombones, tuba, timpani, and percussion (five performers: cymbals, tambourine, bass drum, snare drum, xylophone, and glockenspiel). The single-movement *Rhapsody* comprises three sections: *Moderato Maestoso*; *Andante (cantabile)*; *Allegro*. For additional information, refer to a brief review in the September/October, 1993, issue of *BDGuide*, 8 (1), 50. [Range to f^{''}, 10:00.] (PD)

Arutunian, Alexander *Theme and Variations* (ca.1982). B-flat trumpet and orchestra. Piano reduction. Published in the Soviet Union.

Alexander Arutunian's *Theme and Variations* received its American premiere on March 12, 1983, by trumpet soloist Gary Dilworth and the Owensboro Symphony Orchestra (Kentucky). Arutunian, accepting an invitation by Leon Gregorian, the Orchestra's Music Director, traveled from the Soviet Union to attend the performance. For additional information on Arutunian's trip, refer to the following consecutive issues of the *International Trumpet Guild Journal*: May, 1983, 7 (4), 5; September, 1983, 8 (1), 9.

The *Theme and Variations* comprises six main sections: *Tema (Allegro moderato)*; *Variation I (Moderato sostenuto)*; *Variation II (Allegro assai)*; *Variation III (Adagio)*; *Variation IV (Andante mesto)*; *Coda (Allegro risoluto)*. Contrasting musical styles, based on the theme's arpeggiated motif, are found within these variations. The solo part contains some technically challenging passages, as well as a few sections that require multiple tonguing. The piano reduction contains many exposed areas; an accomplished musician will be necessary for this part. *Con sordino* is indicated in the solo trumpet part. [Grade V+, f to c^{'''}.] (PD)

Note: An announcement in the Summer, 1987, issue of the *College Band Directors National Association Report* (page one) mentions a wind orchestration of this work by John Boyd.

Baeyens, August (Belgian composer; 1895-1966). *Concerto* (1959). C trumpet and orchestra. Piano reduction. Éditions Musicales Métropolis, 1966.

Fatiguing passages, a generally high tessitura, and a dissonant contemporary idiom combine to add to other technical difficulties in this concerto, a lengthy, one-movement work in three sections. [Grade V, b to d^{'''}.] (NC)

Bagdonas, Valentinas (Soviet composer; b.1929). *Kontsert* (1966). B-flat trumpet and orchestra. Piano reduction. State Music Publishers, Leningrad, 1969.

An unusual work because it is the only one, listed in this survey, by a Soviet composer who used twentieth-century compositional techniques. The idiom and rhythms of the trumpet part are romantically inclined, but the total effect of the piece is well beyond nineteenth-century stylistic constrictions. The first and third of three movements are quite lengthy (three and one-half pages and five and one-third pages, respectively, for the solo trumpet); and, although the tessitura of the solo lines is generally within the treble staff, there are occasional excursions into the upper register, with a high of b". Endurance problems coupled with a high level of technical proficiency demanded make this a difficult work. [Grade V, range to b".] (NC)

Barbier, René Auguste-Ernest (Belgian composer; 1890-1981). *Pièce symphonique*, Op.17 (1918). B-flat trumpet and orchestra. Piano reduction. Evette & Schaeffer, 1921.

Dedicated to Théo Charlier, this is a one-movement, sectionalized piece in romantic style. [15:00.] (NC)

Barraud, Henry (French composer; b.1900). *Symphonie Concertante* (1965). C trumpet and orchestra. Piano reduction. Boosey & Hawkes, 1969.

A good work which can be recommended to the advanced player. In three movements, it is long, its length resulting, however, from slow tempi rather than from the number of measures written. Despite its being very difficult, the solo part is approachable due to a lack of excessively angular melodic lines and somewhat limited high register demands. Furthermore, Barraud carefully provided sufficient rest for the soloist. Other interesting aspects of this very dissonant piece are the omission of pyrotechnical display – there are no multiple articulations – and the inclusion of a very large and colorful percussion section in the orchestral score. Barraud assigned solo passages to the percussion in the first movement, a fact which must be considered if one wished to perform the *Symphonie Concertante* from the piano reduction. [Grade VI, f-sharp to c", 21:00.] (NC)

Bartsch, Charles (Belgian composer; b.1907). *Concert* (1956). C trumpet and string orchestra. Piano reduction. J. Maurer, 1960.

A difficult piece written in an excessively eclectic

style. In four movements, the first and last are imitative of baroque music; the third movement is reminiscent of early American jazz, including sections labeled "boogie-woogie" and "fox-trot." The harmonic idiom is very dissonant for a work composed in 1956. Reviewed by Mary Rasmussen in the Spring, 1963, issue of the *Brass Quarterly*, 6 (3), 132. [Grade V, g to c", 17:00.] (NC)

Bassett, Leslie (American composer; b.1923). *Concerto da Camera* (1981). B-flat piccolo trumpet / B-flat trumpet / flugelhorn and chamber ensemble. Full score for sale, parts for rent. C. F. Peters, 1982.

Leslie Bassett's *Concerto da Camera* was commissioned by, and for, trumpet soloist Terry Sawchuk. The chamber ensemble calls for flute, clarinet, violin, viola, cello, percussion (17 instruments), and piano. The score's preface includes performance notes and a suggested seating arrangement.

This demanding, contemporary sounding concerto is in three movements. The first movement's solo part is scored for trumpet. Flugelhorn is indicated in the second, slower movement. The energetic, concluding movement begins with trumpet. A cadenza-like passage, for piccolo trumpet and unmeasured accompaniment, occurs midway through the movement; the soloist returns to trumpet as the work is brought to closure.

Contemporary performance techniques are found throughout this composition. Sections of unmeasured music, "resonance trills" for the two woodwinds and unison trills for the soloist, fingernail plucks with the piano, *glissandi* on the tam-tam with a metal rod, and partial bell covering in the solo part are a few examples of such techniques found in *Concerto da Camera*. The colorful chamber ensemble, containing a number of challenging passages, requires advanced musicians. Preface notes indicate that the music for piccolo trumpet may be performed with other "small trumpets." Harmon and straight mutes will be needed for the B-flat trumpet. [Grade VI+, piccolo trumpet: f to e" (ossia c"-sharp); trumpet: f to d"-flat; flugelhorn: g to a"-flat, 18:00.] (PD)

Berghmans, José (French composer; b.1921). *La Chenille*. C or B-flat trumpet and chamber orchestra. Score and parts for rent; piano reduction. A. Leduc, 1958.

An entertaining, mildly dissonant, encore-like piece. Best suited to performance on C trumpet, the solo part is only moderately difficult, but the piano reduction is very difficult. [Grade IV, g to a", short.] (NC)

Birtwistle, Sir Harrison (English composer; b.1934). *Endless Parade* (1987). Trumpet, vibraphone, and string orchestra.

Sir Harrison Birtwistle's *Endless Parade*, completed the same year he received the prestigious Grawemeyer Award,² was commissioned for trumpet soloist Håkan Hardenberger. The BBC Philharmonic Orchestra and Hardenberger, with conductor Elgar Howarth, recorded it in 1990 for the Philips label (#432.075-2).

According to Paul Griffiths (Philips recording notes), it was Birtwistle's observation of a carnival that gave impetus to the composition: "I became interested in the number of ways in which you could observe this event: as a bystander, watching each float pass by ... or you could wander through side alleys, hearing the parade a street away, glimpsing it at a corner, meeting head on what a moment before you saw from behind. Each time the viewpoint was different, yet instantly identified as part of one body."

Regarding the music, Griffiths continues: "In 'Endless Parade' there is a little four-note motif that almost never changes, while other links in this chain of chopped textures are later adapted, extended, alluded to or forgotten. The trumpet has the leading role very nearly throughout, often playing with a solo vibraphone which projects its harmonic aura. The string orchestra provides a wider projection at times, elsewhere offering a countering in terms of block movement or, more rarely, alternative solo line." [Grade VI, 19:20.] (PD)

Bissell, Keith (Canadian composer; 1912-1992). *Little Suite* (1962). B-flat trumpet and string orchestra. Score and parts for rent; piano reduction. BMI Canada (Associated Music), 1968. (Material also listed in the Canadian Music Centre library.)

An appealing and practical work. In three brief movements (Allegro; Andante; Allegro), this piece demonstrates well the pragmatic aspects of Bissell's philosophy of composition: mild dissonance brought about by quartal and quintal harmonies and added-note chords, in a somewhat limited technical context so as to be playable by moderately advanced performers. *Little Suite* nevertheless requires good lip flexibility and skill at double articulations. It would be a pleasure to hear at American high school solo contests. [Grade IV, a to b"-flat, 6:20.] (NC)

Bjelinski, Bruno (Yugoslav composer; b.1909). *Serenade*. B-flat trumpet, piano, string orchestra, and percussion. Piano reduction. Universal Edition (T. Presser), 1967.

The piano is assigned an important role in this

four-movement composition. [Grade V, g to b"-flat, 16:00.] (NC)

Björkman, Rune (Swedish composer; 1923-1976). *Konsert* (1974). Trumpet and orchestra. Score and parts available. MS (Swedish Music Information Center).

The accompaniment for Björkman's *Konsert* calls for flute, oboe, two clarinets, bassoon, horn, strings, and piano. (PD)

Björkman, Rune *Linnea: Serenad i Folkvisetön* (1971). Version for trumpet and orchestra. Score and parts available; piano reduction. MS (Swedish Music Information Center).

The orchestra for Rune Björkman's *Linnea: Serenad i Folkvisetön* is scored for flute, oboe, two clarinets, bassoon, horn, and strings. [4:00.] (PD)

Blacher, Boris (Chinese-born German composer; 1903-1975). *Konzert* (1970). Piccolo trumpet and string orchestra. Score for sale. Bote & Bock (Associated Music), 1971.

Blacher is a well-known German composer. Notice of the premiere performances given by Maurice André (b.1933) on February 11 and 12, 1971, at Nürnberg of Blacher's *Konzert* was made in Volume I of the *Brass Bulletin*.³ A much earlier work by this composer which might be of interest to brass players is Boris Blacher, *Divertimento für Trompete, Posaune und Klavier* (1946), also published by Bote & Bock. [Grade VI, d' to f", 10:00.] (NC)

Bloch, Ernest (American composer; 1880-1959). *Proclamation* (1955). C or B-flat trumpet and orchestra. Score for sale; piano reduction. Broude Brothers, 1959.

The university (or professional) trumpet artist in search of a brief but impressive work will find *Proclamation* most rewarding. It is in an individualistic contemporary style and exceptionally idiomatic for the C trumpet. The melodic interval of a tritone, recurring frequently throughout the composition seems, in this piece, to have been a favored unifying thematic device of Bloch's. Difficulties in this work – one of the few composed during the latter years of Bloch's life – stem principally from rather difficult interval skips rather than from the need for rapid articulations. Effectively orchestrated, *Proclamation* is, in one rhapsodic movement, intensely dramatic. A fine introduction to this work is the recorded performance by Leon Rapiér, trumpet, with the Louisville (Kentucky) Symphony Orchestra, conducted by Robert Whitney (Lou S 636). [Grade V, g to a", 6:00.] (NC)

Böhme, Oskar (German-born Russian composer; 1870-1938). *Ballet Scene*, Op.31 (1905). B-flat cornet and orchestra. Piano reduction. J. H. Zimmermann, 1907. (A piano reduction for B-flat cornet, edited by Max Sommerhalder, was published by M. Reift in 1990.)

This piece was composed and first performed in St. Petersburg in 1905.⁴ It is a traditional, conservative romantic piece in a single, sectionalized movement. It includes some "cornet-styled" noncontinuous triple-tonguing. (NC)

Böhme, Oskar *Konzert, E-moll*, Op.18 (ca.1899). A trumpet and orchestra. Piano reduction. P. Jurgenson. (A piano reduction in F minor by Herbst, for B-flat trumpet, was published in 1941 by D. Rahter.)

Romantic in style. Originally written for trumpet (cornet) in A no later than 1899. A published copy of the *Konzert*, Op.18, held by the Library of Congress and probably a first edition of the work, bears no date of copyright or publication. In an effort to determine the approximate date of composition, this author examined (at the Library of Congress) Böhme's Op.19, *Entsagung für cornet à pistons und pianoforte*, which bears the publication date 1899, given by the then Russian music publisher, P. Jurgenson. If Böhme's Op.19 (*Entsagung*) was published in 1899, it can be assumed that his Op.18 (*Konzert*) was composed no later than 1899. The *Konzert* is a full-scale work in three movements. Technical demands are similar to those in the "Characteristic Studies" in the Arban book. [Grade V, range to c³, 15:40.] (NC)

Böhme, Oskar *La Napolitaine; Tarantella*, Op.25. B-flat trumpet and orchestra. J. H. Zimmermann, 1903. (A piano reduction of *La Napolitaine*, Op.25, for B-flat cornet, edited by Max Sommerhalder, was published by M. Reift in 1990.)

This composition and Böhme's *Ballet Scene*, Op.31, are included primarily for their historical interest, as early examples of the genre. (NC)

Böhme, Oskar *Russischer Tanz (Russian Dance)*, Op.32. B-flat trumpet and orchestra. Piano reduction. A. J. Benjamin (T. Presser), 1957.

Oskar Böhme's single-movement *Russischer Tanz* comprises five contrasting sections. The first, third, and fifth sections (*Allegretto giocoso*; *Come prima*; *Stretta*) are lively and energetic; the second and fourth sections (*Semplice*; *Cantante*) are lyrical, with slower rhythmic patterns. A moderate tessitura and adequate rests make this work very accessible. The concluding *stringendo al Fine* will require some multiple tonguing. [Grade IV-, a to b²-flat (ossia a²-flat), 4:50.] (PD)

Bohrnstedt, Wayne R. (American composer; b.1923). *Concerto*. B-flat trumpet and orchestra. Score and parts for rent; piano reduction. Remick (Warner Brothers), 1953.

A work demonstrative of the typical product of an eclectic American composer of the 1950s. Like William P. Latham's *Suite* (1952), to be discussed later, Bohrnedt's work relies heavily on melodic perfect fourths and chords built in fourths. The influence of Paul Hindemith (1895-1963) upon Bohrnedt is readily apparent in his *Concerto*, even to the extent of Bohrnedt's ending each of three mildly dissonant movements on major chords. The two long outer movements are contrapuntally conceived, and the middle movement is, in contrast, homophonic. The tessitura for the B-flat solo instrument lies very well, remaining primarily within the treble staff. [Grade V, g to c³-flat, 13:00.] (NC)

Boldemann, Laci (Finnish-born Swedish composer; 1921-1969). *Konsert*, Op.25 (1968). Trumpet and orchestra. Score and parts available; piano reduction. MS (Swedish Music Information Center).

Laci Boldemann's *Konsert* was premiered on February 11, 1969, by the Malmö Symphony Orchestra and conductor E. Shapirra. It calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, percussion, and strings. [21:00.] (PD)

Bondon, Jacques (French composer; b.1927). *Concert de printemps* (1957). C trumpet, string orchestra, and percussion. Piano reduction. Les Nouvelles Éditions Meridian (T. Presser), 1958.

Hazards for the soloist in this dynamic three-movement work stem from a generally high tessitura (including one optional e³-flat), endurance problems compounded by only brief rests between solo passages, rapid interval skips, and sixteenth-note arpeggios to be tongued at fast tempi. Dissonant harmonies and frequent syncopation (in the fast outer movements) contribute to the contemporary sound of this concerto, which demands a virtuoso performer. [Grade VI, g to c³-sharp (optional e³-flat), 14:30.] (NC)

Bonneau, Paul (French composer; b.1918). *Fantaisie concertante*. C or B-flat trumpet and orchestra. Score and parts for rent; piano reduction. A. Leduc, 1950.

A frivolous work. It is, however, a difficult composition in a romantic style spiced with major and minor ninth and seventh chords, often employed in parallel motion. Variety of mood is achieved in this one-movement piece by means of changes of tempo coin-

ciding with sectional divisions. [Grade V, g to c^{'''}.] (NC)

Bonneau, Paul *Suite*. C trumpet and orchestra. Score and parts for rent; piano reduction. A. Leduc, 1944.

A light and mildly dissonant piece, divided into four short movements: "Improvisation," "Danse des démons," "Plainte," and "Espèglerie." [Grade IV+, g to b^{-flat}.] (NC)

Bordes, Charles Marie Anne (French composer; 1863-1909). *Divertissement* (1902). B-flat trumpet and orchestra. Piano reduction. Éditions Salabert, 1929.

This late work by Bordes was composed in 1902. The *Divertissement*, a one-movement work dedicated to the Belgian composer Théo Charlier, was used as a *concours* piece, but not until 1915, at Liège (in Belgium). Bordes' composition is in a style beyond conservative romanticism due in part to frequent modulation. Some rapid sixteenth-note passages at a quarter equals 144 are included. [Grade V, b-flat to b^{-flat}.] (NC)

Bossi, Renzo (Italian composer; 1883-1965). *Tempo di concerto*. B-flat trumpet, string orchestra, and timpani. Piano reduction. Carisch S.P.A., 1963.

A one-movement, sectionalized composition in an early romantic style. (NC)

Bottenberg, Wolfgang (Canadian composer; b.1930). *Fantasia* (1966). C trumpet and chamber orchestra. Score on loan, parts for rent; piano reduction. MS (Canadian Music Centre).

Wolfgang Bottenberg's *Fantasia* was commissioned by Acadia University (Wolfville, Nova Scotia). It was premiered by Charles McKinnon, trumpet soloist, and the Acadia University Orchestra on April 6, 1967. The orchestra calls for two flutes, two clarinets, bassoon, and strings. It is a difficult, eclectic, contemporary work – linearly conceived – with both quartal and tertian harmonic structures. [Grade V, f-sharp to c^{'''}, 10:00.] (NC)

Bourguignon, Francis de (Belgian composer; 1890-1961). *Récitatif et ronde*, Op.94 (1951). C trumpet and orchestra. Piano reduction. Éditions Musicales Metropolis, 1957.

A predictable, but demanding work which would have sounded "modern" in 1951. The trumpet plays in a declamatory style in the *Récitatif*, as implied by the title. [Grade V, a to c^{'''}, 9:00.] (NC)

Boucher, Maurice G. Le (French composer; b.1882). *Scherzo appassionato*. C trumpet and orchestra. Score and parts for rent; piano reduction. A. Leduc, 1934.

The *Scherzo appassionato* was a *concours* piece for the Paris Conservatory. The total range written for the trumpet is wide, but there is little actual playing in the upper register. Triple-tonguing is included. The style is romantic. [Grade IV+, f-sharp to b^{-flat}.] (NC)

Bozic, Darijan (Slovenian composer; b.1933). *Koncert za trobento in orkester*. B-flat trumpet and orchestra. Drustvo slovenskih skladateljev, 1965.

This is a demanding work in an advanced, dissonant, contemporary idiom, but without twelve-tone writing. The second of three movements in this work is unusual, being set in 4/4 meter at a rapid tempo (quarter note equals 180). [Grade V, range to d^{'''-flat}.] (NC)

Bozza, Eugène (French composer; 1905-1991). *Concertino*. C trumpet and orchestra. Score and parts for rent; piano reduction. A. Leduc, 1949.

One of the best pieces in the twentieth-century repertory for solo trumpet and orchestra. The harmonies in the first and third movements of this work (in three traditional movements) are a mixture of tertian, quartal, and quintal. In contrast, the middle slow movement is conceived basically from tertian harmonies, with sevenths and ninths added to provide lushness below a singing, at times quasi-recitative, trumpet melody. The last movement is a flashy, rondo-like scherzando in 6/8. *Concertino* is technically difficult and includes two short, but nevertheless demanding, cadenzas. [Grade V, a-sharp to c^{'''}.] (NC)

Brenta, Gaston (Belgian composer; 1902-1969). *Concertino*. C trumpet and string orchestra. Score and parts for rent; piano reduction. A. Leduc, 1958.

A challenging, one-movement composition. According to Mary Rasmussen, "the harmonic idiom is a colorful, neoimpressionist blend of quartal and chromatic."⁵ [Grade V, f-sharp to d^{'''} with e^{'''} optional, 9:30.] (NC)

Breuer, Karl G. (German composer). *Atonalyse II* (1957). C trumpet and string orchestra. Score and parts for sale. H. Sikorski (Belwin-Mills), 1959.

In a preface to this work, Breuer stated that he intended the "Trompete" as the solo instrument, but he also suggested on the title page that other instru-

ments – clarinet, violin, viola, and saxophone – might perform the piece. Perhaps for this reason, he did not exploit the idiomatic capabilities of the trumpet. The piece suffers from the lack of idiomatic trumpet writing and from repetitious, monotonous presentation of a twelve-tone row (in ostinato) by the strings. *Atonalyse II* includes no technical problems except for the twelve-tone idiom and, hence, is of moderate difficulty. Reviewed by Mary Rasmussen in the Fall, 1962, issue of the *Brass Quarterly*, 6 (1), 25. [Grade IV, c' to a", 7:00.] (NC)

Brown, Charles L. G. (French composer; b.1898). *Entrée, air et final*. C trumpet and orchestra. Score and parts for rent; piano reduction. Éditions Max Eschig, 1964.

A comparatively short *concours* composition for the Paris Conservatory. As is usually the case in *concours* pieces, the emphasis is on technical display. The style is mildly dissonant, with added-note chords and tone clusters. [Grade V, g to c"', 7:00.] (NC)

Bruns, Victor (German composer; b.1904). *Concerto*, Op.50. B-flat trumpet and orchestra. Piano reduction. A. Broude, 1979. (PD)

Buhr, Glenn (Canadian composer; b.1954). *Trumpet Concerto* (1992). C trumpet and orchestra. MS (Canadian Music Centre).

Glenn Buhr's *Trumpet Concerto* was commissioned by the Canadian Arts Council. It was premiered on April 1, 1992, by trumpet soloist James Thompson and l'Orchestre Symphonique de Montréal (Canada), with conductor Charles Dutoit. The work's orchestra is scored for double woodwinds (including bass clarinet and contrabassoon), four horns, C trumpet, two trombones, bass trombone, tuba, timpani, three percussion, keyboard, harp, and strings.

According to Thompson, this one-movement composition is based on a Bill Evans' jazz tune. One particular challenge of the work occurs in the first section, where the soloist's double-tonguing and flutter-tonguing passages must be coordinated with the orchestral parts. The tessitura of the *Trumpet Concerto* is not excessively demanding, though one passage does call for a sustained e"-flat for two measures at quarter note equals 40. From a technical standpoint, Thompson remarked that Buhr's composition is more demanding than Tomasi's *Concerto* of 1948. Overall, the *Trumpet Concerto* is a very musical and rewarding composition. [Grade VI, f-sharp to e"-flat, 16:00.] (PD)

Calmel, Roger (French composer; b.1921). *Concerto Méditerranéen*. C trumpet and orchestra. Pi-

ano reduction. G. Billaudot, 1981.

Roger Calmel's three-movement *Concerto Méditerranéen* is part of Billaudot's Maurice André Collection. Reviewed by Edward P. Sandor in the May, 1982, issue of the *International Trumpet Guild Newsletter*, 8 (3), 17. [15:00.] (PD)

Calvi, Gérard (French composer; b.1922). *Concerto*. C trumpet, string orchestra, and percussion. Piano reduction (first movement only). A. Leduc, 1981.

Gérard Calvi's *Concerto* is a designated Paris Conservatory *concours* composition. The version for piano accompaniment, a reduction of the first movement from the *Concerto*, comprises three sections. The first one (Grave et expressif) is a musical journey in which the tempo slowly increases and the style of the musical lines becomes more agitated. An expressive cadenza, which calls for cup and straight mutes, separates the first two sections. The energetic middle section (quarter note equals 152 *au moins*) requires multiple tonguing from the soloist. The final section returns to the movement's original tempo. The soloist begins with a *lyrique* passage; a gradual increase in rhythmic complexity then moves the section towards its aggressive, albeit brief, *Allargando* conclusion. [First movement: Grade V, a to c"'-sharp, 6:00.] (PD)

Casadesus, Francis L. (French composer; 1870-1954). *Hymne*. C trumpet and orchestra. Piano reduction. Éditions Choudens, 1923. [Grade IV, d' to a".] (NC)

Casanova, André (French composer; b.1919). *Concerto* (1966). C trumpet / B-flat piccolo trumpet and string orchestra. Score for sale, parts for rent; piano reduction. A. Leduc, 1970.

Casanova studied composition with René Leibowitz (1913-1972),⁶ "the foremost representative of the French school of twelve-tone music."⁷ Contrary to what might be expected from a student and disciple of Leibowitz, Casanova did not exploit traditional serial principles in this piece. Although each of the twelve tones of the chromatic scale is present in the opening measure of the concerto, this material does not take the form of a "tone row." The work is, however, extremely dissonant. Range in the last movement (scored for piccolo trumpet) extends to d". Although some trumpeters could produce the high pitches demanded in the third movement on the regular (lower) B-flat trumpet, a piccolo instrument would make a lighter rendition possible and ease the problems of endurance inherent in a movement with such a high tessitura. Casanova's *Concerto* is worthy of

consideration by the trumpeter who is able to cope with its dissonant idiom, range requirements, and extreme technical demands. [Grade VI+, f-sharp to d^{'''}.] (NC)

Catelinet, Philip B. (French composer; b.1910). *Trumpet Tune*. D trumpet and string orchestra. Score and parts for sale; piano reduction. Hinrichsen Edition (T. Presser), 1955.

This piece is written in a style similar to Jeremiah Clarke's (ca.1673-1707) *Trumpet Voluntary* and consequently displays no signs of twentieth-century influence. [Grade IV, d' to a'', 2:30.] (NC)

Charlier, Théo (Belgian composer; 1868-1944). *Deuxième solo de concours* (©1943). B-flat trumpet and orchestra. Piano reduction. H. Lemoine, 1944.

Théo Charlier is well known to trumpeters as author of the excellent set of *Trente-six études transcendantes pour trompette* (A. Leduc, 1946). The *Deuxième solo de concours* is very similar in style to Charlier's *études*. In 3/8 meter, the final section of the solo requires triple-tonguing of conjunct and, occasionally, disjunct pitches at a fast tempo. [Grade IV+, range to b''] (NC)

Charpentier, Jacques (French composer; b.1933). *Concert No.7* (1975). C or B-flat trumpet and string orchestra. Score and parts for rent; piano reduction. A. Leduc, 1976.

Jacques Charpentier's *Concert No.7*, dedicated to Roger Delmotte, is a challenging single-movement work. The composition contains rhythmically energetic passages, contrasting *espressivo* lines, a demanding cadenza, and unmeasured sections. Technically awkward passages, as well as sections of multiple tonguing, add to the work's difficulty level. Contemporary in its sound, the *Concert No.7* represents an advanced level of solo literature worthy of performance consideration. The reduction for piano, also challenging, requires an accomplished musician. The print quality of both the piano reduction and the solo part is good. A straight mute is indicated in the solo part. [Grade VI, g to d^{'''}, 15:00.] (PD)

Chaynes, Charles (French composer; b.1925). *Concerto* (1956). C trumpet and orchestra. Score and parts for rent; piano reduction. A. Leduc, 1956.

Chaynes studied composition at the Paris Conservatory with Darius Milhaud and Jean Rivier.⁸ Chaynes' *Concerto*, a *concours* piece, is an excellent, rhythmically vital, contemporary work in three movements. Maurice André (b.1933), renowned French

trumpet player, has recorded this piece with the Orchestra of Radio-Luxembourg, conducted by Louis de Froment, for an album titled *Music of Our Time* (Musical Heritage Society 829). Harmonies in this concerto are quartal and tertian, occasionally combined simultaneously. Chaynes frequently added dissonant major and minor seconds to his vertical chord structures.

The solo trumpet part presents some problems with high register and endurance. A long and demanding cadenza, culminating on c^{'''}-sharp, precedes the coda in the first movement. The second movement, an Adagio in 6/4 meter for which the composer has indicated a very slow tempo (quarter note equals 69), includes one particularly tiring passage written predominantly within the staff but climaxing on the pitches c^{'''}-sharp and b''.

The orchestration, which includes some prominent passages for piano, is colorful. Changes in timbre resulting from directions for use of a *sourdine bol* ("cup mute") in the solo part provide an unusually effective contrast between the soloist and orchestra. A difficult, but effective, piano reduction is available.

The solo part is technically very demanding. It includes short disjunct and conjunct chromatic passages which must be triple-tongued; double-tonguing is also required occasionally. Chromatic melodic lines at fast tempi in the outer movements require good coordination of tongue and fingers from the soloist. The concerto can be performed, however, under recital conditions, by a university or professional trumpeter who has good endurance. Chaynes' *Concerto* is musically rewarding and worth the effort needed to prepare it for performance. [Grade VI, b-flat to c^{'''}-sharp, 12:00.] (NC)

Chevreulle, Raymond J. (Belgian composer; 1901-1976). *Concerto*, Op.58 (1954). C trumpet and orchestra. Piano reduction. Centre Belge de Documentation Musicale, 1958.

While not outstanding, this is one of the better Belgian compositions. In three movements, the idiom is contemporary for the 1950s. The trumpet melodies are idiomatic, generally attractive and straightforward, although at times repetitious. Reviewed by Mary Rasmussen in the Spring, 1963, issue of the *Brass Quarterly*, 6 (3), 132. [Grade V, g to c^{'''}, 13:00.] (NC)

Clostre, Adrienne (French composer; b.1921). *Concerto*. C trumpet and string orchestra. Piano reduction. Édition P. Noël, 1954.

Clostre's *Concerto* was a *concours* piece in 1954 at the Paris Conservatory. Among the devices constituting the harmonic and melodic palette of this concerto

are quartal harmonies, “wrong-note” chords, tone clusters, and synthetic scales (e.g., the combination of the lower tetrachord of a B-flat minor scale with the lower tetrachord of an E major scale). Five distinct sections are discernible in this one-movement work which, at times, draws heavily upon Baroque antecedents: melodies and rhythms resembling those of J. S. Bach and forms popular during the Baroque; the first section is a “Toccata” and the second section a “Fugue.” In general, the piece was conceived linearly. The trumpet melodies are, however, predominantly angular. Despite the overall difficulty of Clostre’s *Concert*, the piano reduction is surprisingly pianistic. [Grade VI, f-sharp to c^{'''}.] (NC)

Colin, Georges (Belgian composer; b.1921). *Concerto*, Op.32 (1963-64). C trumpet and orchestra. Piano reduction. J. Maurer, 1965.

Georges Colin’s *Concerto* has much in common with the *Concert* by Charles Bartsch, discussed earlier. Both compositions are extended works in four movements; Colin’s is longer and requires more stamina from the performer because its four movements are linked together in groups of two (first with the second movement and third with the fourth movement), with a pause possible only between the second and third movements. The eclectic modern styles of the two works are similar except that the Colin has no quasi-jazz movement as does the Bartsch *Concert*. Colin’s *Concerto* is the more difficult of the two pieces and is the most demanding of the Belgian compositions examined by this author. As might be expected with so difficult a work, a very facile pianist is needed to perform the piano reduction. [Grade VI+, f-sharp to e^{'''}-flat, 21:00.] (NC)

Cosma, Edgar (Hungarian composer; b.1925). *Concerto*. Piano reduction. G. Billaudot, 1987. (PD)

Cowell, John (Canadian trumpet soloist and composer; b.1926). *Concerto in E Minor* (1978). Trumpet and orchestra.

John Cowell is a former member of the Toronto Symphony.⁹ On July 18, 1978, his *Concerto in E Minor* was premiered by the Symphony; Cowell was the featured soloist during the premiere. The work was recorded later by Cowell and members of the Symphony for the Fanfare International label (#DFCD1-010).

The *Concerto* comprises three movements: Introduction, Adagio and Allegro; Andante; Finale (Presto). According to the Fanfare International recording notes, the Toronto Star states: “Every bar proclaims it to be a concerto written by a major trumpeter. In three movements Cowell packs in what must be looked

on as a series of brilliant improvisations, full of rhythmic interest.” [Grade VI-, 19:00.] (PD)

Note: The *Encyclopedia of Music in Canada* (1992 edition) indicates an earlier work by Cowell for trumpet and orchestra: *Sangre de Toro Bravo* (1974).

Cunningham, Michael G. (American composer). *Concerto*, Op.23. B-flat trumpet and orchestra. Score for sale. Composers Autograph Publications (Seesaw), 1969.

Contemporary, but conservative for its publication date of 1969, this concerto is a slightly less than difficult work in three movements. As is often true in pieces designed for performers at the higher levels of technical accomplishment, the pitch c^{'''} is required. To date, this work is available only in the orchestral version. [Grade V-, range to c^{'''}.] (NC)

Cytron, Warren (b.1944). *Between Bridges*. Trumpet and chamber orchestra. McGinnis & Marx. (PD)

Daetwyler, Jean (b.1907). *Concerto*. Trumpet, string orchestra, and percussion.

Jean Daetwyler’s *Concerto* comprises three movements. The first one (Prélude et cantabile) includes a tango-like section near the beginning and a trumpet cadenza close to the end. The three-part second movement (Adagio; Scherzo; Adagio) is the composition’s longest movement. Muted trumpet is featured in the first Adagio. The energetic Scherzo follows, making effective use of a variety of percussion instruments. The second Adagio, which places the solo trumpet in a fairly low tessitura, closes the middle movement. The lively third movement (Tarentelle) requires flutter tonguing; this movement, like the first one, contains a cadenza near its ending. Adequate rest and a moderate tessitura make the *Concerto* an accessible work for advanced college musicians. Trumpet soloist Paul Falentin and the Kammer-Ensemble Bern, with conductor Théo Loosli, recorded this work for the Gallo label (#30-172).[Grade V, 19:10.] (PD)

Danielsson, Harry (Swedish composer; b.1905). *Marcia* (1983). Trumpet and orchestra. Score available (Swedish Music Information Centre).

This brief work is scored for woodwinds (two each of flutes, oboes, clarinets, and bassoons) and strings. [2:30.] (PD)

Darcy, Robert (Belgian composer; 1910-1967). *Concerto*. C trumpet and orchestra. Piano reduction. Éditions Musicales Brogneaux, 1949.

This composition is a great deal more dissonant than Darcy’s *Rhapsodie*. This divergence in style sug-

gests that *Rhapsodie* might have been written considerably earlier than its copyright date of 1946. The *Concerto* is a difficult work in three movements, dedicated to André Marchal, Belgian trumpeter. [Grade V, g to c^{'''}.] (NC)

Darcy, Robert *Rhapsodie*. C trumpet and orchestra. Piano reduction. Éditions Musicales Brogneaux, 1946.
[Grade IV+, a to c^{'''}.] (NC)

Davies, Sir Peter Maxwell (English composer and conductor; b.1934). *Trumpet Concerto* (1988). Trumpet and orchestra.

Sir Peter Maxwell Davies' *Trumpet Concerto* was commissioned by the Philharmonia Orchestra for its principal trumpet, John Wallace; the commission was funded by the Arts Council of Great Britain. Wallace and the Orchestra, with conductor Giuseppe Sinopoli, premiered the work in Hiroshima on September 21, 1988. The *Trumpet Concerto* was recorded in 1990 for the Collins label (#11812) by Wallace and the Scottish National Orchestra, with Davies conducting. It was also recorded that year for the Philips label (#432.075-2) by Håkan Hardenberger and the BBC Philharmonic Orchestra, with conductor Elgar Howarth.

Davies' work comprises three movements: Adagio-Allegro; Adagio molto; Presto. Stephen Pruslin, author of the Collins recording notes, mentions the concerto's "musical basis" in the plainsong *Franciscus pauper et humilis*. Pruslin remarks: "The first movement presents Francis' early life, building to his conversion on the cathedral steps: defying his father, Francis flings off his clothes and renounces his former life for that of a woodland hermit. The trumpet oration in the slow movement is his famous sermon to the birds, which here engenders a flight of northern sea-species. In the finale we experience him as exorcist of devils and tamer of the wolf who threatened and devoured the townspeople of Gubbio. The coda suggests music for Francis receiving the stigmata." [Grade VI, 30:30.] (PD)

Debaar, Mathieu (Belgian composer; 1895-1954). *Concertino*. B-flat or C trumpet and orchestra. Piano reduction. Éditions Musicales Brogneaux, 1949.

A one-movement, sectionalized work in romantic style. [Grade IV, g to c^{'''}-flat.] (NC)

Defaye, Jean-Michel (French composer; b.1932). *Performance*. C / shrill (*aiguë*) B-flat trumpet and orchestra. Score and parts for rent; piano reduction. A. Leduc, 1973.

Dedicated to Maurice André, this is a very demanding and dissonant composition. Much of it is technical passage work with occasional excursions into the extreme high register. My impression of the work is that the composer was more concerned with displaying the technical capabilities of the trumpet than he was with creating an interesting piece of music. Triple-tonguing is required, and the work is set in one continuous movement, sectionalized. [Grade VI+, f-sharp to e^{'''}, 17:30.] (NC)

Defosse, René (Belgian composer; 1905-1988). *Recitativo e allegro* (ca.1943). C trumpet and orchestra. Piano reduction. Gervan.

A *concours* piece at the Royal Conservatory in Brussels in 1943. Quartal harmonies, added-note chords, and some easy changes of meter (5/4 to 3/4) give the piece a modern flavor. Triple-tonguing is required. The work could be played by good American high school trumpeters, provided the part for C trumpet was transposed. [Grade IV+, g to c^{'''} (ossia g^{''}), 8:09.] (NC)

Delano, Jack (American composer; b.1914). *Concertino classico* (1965). C trumpet and chamber orchestra. Score and parts for rent; piano reduction. Peer, 1965.

The implications of the title *Concertino classico* are carried out by Delano in that the outer movements of his light, three-movement work are neoclassical in intent with frequent dissonant cross relations both in the harmonies and rather predictable trumpet melodies. The middle movement is jazz-oriented. Technically, Delano's piece is only moderately difficult, but because it contains several, albeit short, occurrences of c^{'''}, it demands a performer somewhat above the level of accomplishment usually associated, in America, with the moderately difficult category. [Grade IV+, a-flat to c^{'''}.] (NC)

Delden, Lex van (Dutch composer; b.1919). *Concerto*, Op.54 (1956). C trumpet and chamber orchestra. Score for sale; piano reduction. Donemus, 1957.

This is a worthy, three-movement work which is technically demanding, but not without practicality. Only three b^{''}-flats appear in the solo trumpet lines, which are confined predominantly within the treble staff and amply provided with rest. The harmonies are tertian, but mildly dissonant. "The melodic material is a mixture of chromatic, tertian, and quartal arranged in a very personal, often non-tonal way..."¹⁰ Triple- and double-tonguing are required, and there is a cadenza for the solo trumpet in the third movement. Pianists performing the piano reduction may

have some difficulty reading the small note heads used in this edition, a reproduction of manuscript. [Grade V, g to b^b-flat, 17:00.] (NC)

Delerue, Georges (French composer; b.1925).

Concertino. C or B-flat trumpet and string orchestra. Score and parts for rent; piano reduction. A. Leduc, 1951.

A very dissonant, yet tonal composition in three difficult movements (“Allegro,” “Très lent,” and “Vivace”). Performance of this work from the piano reduction will be hampered by the inclusion of scoring where three staves of music for the piano are given, the latter being an unfeasible task for one keyboard performer. Flutter-tonguing required. [Grade V, g to c[♯].] (NC)

Desenclos, Alfred (French composer; 1912-1971).

Incantation, Thrène et Danse (1953). C trumpet and orchestra. Score and parts for rent; piano reduction. A. Leduc, 1953.

An exceptionally difficult work. The first movement is exciting, percussive, and bombastic. Unfortunately, the remaining two movements fall short of the excellence of the opening movement. The *danse*, in particular, is very long and includes a rambling section in 5/8 meter, some very difficult chromatic triple-tonguing passages, and an excessively lengthy and demanding cadenza which culminates on c[♯]-sharp. The trumpeter who might wish to perform this dissonant work must possess a good command of the upper register, including accuracy at attacking high pitches with minimal preparation. [Grade VI, f-sharp to c[♯]-sharp, 15:30.] (NC)

Desportes, Yvonne B. (German-born French composer; b.1907). *Concerto*. B-flat trumpet and orchestra. Piano reduction. A.J. Andraud (Southern Music Company, Texas), 1949.

This piece derives its contemporary sound primarily from polytonality and the prevalent use (in the first two of three movements) of the melodic interval of a major seventh in the solo trumpet line. Good control of fast single-tonguing is requisite to performance of this concerto. [Grade IV+, f to b^b-flat.] (NC)

Desprez, Fernand *Esquisse concertante*. C or B-flat trumpet and orchestra. Score and parts for rent; piano reduction. Gervan.

While this work is not of outstanding musical interest, it is as good as many of the technical display pieces heard at American high school solo contests. It might be a worthy replacement for some of the better-known technique-oriented works which are to be found on state solo contest lists. The style is roman-

tic. One movement, sectionalized. [Grade IV, f to b^b-flat, 6:00.] (NC)

Devreese, Frédéric (Belgian composer; b.1929).

Recitativo et allegro (1955). C or B-flat trumpet and orchestra. Piano reduction. Éditions Musicales Métropolis, 1959.

Problems presented to the performer are manifold in Frédéric Devreese’s dissonant *Recitativo et allegro*. Although this piece is only eight minutes long, it is tiring. In the *allegro* (marked “allegro vivo”), the first passage for the soloist is both long (sixty-two measures in 5+4/16 meter, without rest) and technically demanding. Triple- and double-tonguing, melodic skips up to the interval of a tenth, and rapid meter changes (in the *allegro vivo*) are all present. [Grade V, f-sharp to c[♯], 8:00.] (NC)

Devreese, Godefroid (Belgian composer; 1893-

1972). *Allegro*. C or B-flat trumpet and orchestra. Piano reduction. Éditions Musicales Brogneaux, 1949.

Especially noticeable in this work is an almost complete lack of slurred, cantabile playing; the themes are bold, including many fanfare-like passages. The style is not clearly defined throughout the work; it is, however, predominantly of nineteenth-century vintage, with a few traces of twentieth-century influences. [Grade IV, a to a[♯].] (NC)

Dubois, Pierre-Max (French composer; b.1930).

Concertino (1958). C trumpet and chamber orchestra. Score and parts for rent; piano reduction. A. Leduc, 1959.

Dubois studied composition at the Paris Conservatory with Darius Milhaud (1892-1974).¹¹ As might be expected from a student of Milhaud, Dubois writes in a contemporary style; frequently changing meters and a quartal harmonic underlay play a large role in creating the modern spirit conveyed by the first and third (fast) movements of *Concertino*. Its middle (slow) movement – scored for cup-muted trumpet – is, by contrast, in simple 4/4 meter, and its harmonies are less complex, parallel, tertian ones. The writing for the trumpet is idiomatic. Technical requirements of Dubois’ *Concertino* place the work in a class reserved for advanced performers. [Grade VI, g to c[♯], 10:00.] (NC)

Dubrovai, László (Hungarian composer; b.1943).

Concerto. Trumpet and orchestra. Editio Musica Budapest.

László Dubrovai’s *Concerto* was one of four Hungarian trumpet concertos discussed by trumpet soloist György Geiger during a lecture recital at the 1985 International Trumpet Guild Conference in Albuquerque.

que, New Mexico. A related article in the September, 1985, issue of the *International Trumpet Guild Journal* [10, (1), 43-44] states this about the work: "... one of the most avant-garde in the repertoire ... It requires frequent glissandi, pedal tones, playing on the mouthpiece alone, half valves, assorted mutes, and other techniques of avant-garde trumpet writing." (PD)

Eckhardt-Gramatté, Sophie Carmen (Russian-born Canadian composer; 1899-1974). *Concerto* (1973). Trumpet and chamber orchestra. Score on loan, parts for rent. MS (Canadian Music Centre).

The chamber orchestra for Sophie Carmen Eckhardt-Gramatté's *Concerto* is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, trumpet, and strings. [14:00.] (PD)

Eklund, Hans (Swedish composer; b.1927). *Musica da Camera, Op.10, No.2: "Art Tatum in Memoriam"* (1956). Trumpet, percussion, piano, and string orchestra. Edition Suecia (Swedish Music Information Centre). (PD)

Erb, Donald (American composer; b.1927). *Concerto* (1980). Trumpet and orchestra.

Donald Erb's *Concerto* was commissioned by the Baltimore Symphony Orchestra. It was premiered on April 29, 1981, by trumpet soloist Donald R. Tison and the Orchestra, with conductor Sergiu Commissiona. A General News item in the May, 1981, issue of the *International Trumpet Guild Newsletter* [7 (3), 6] quotes Tison: "In the standard trumpet repertory, J. S. Bach's *Brandenburg Concerto No.2* is supposed to have the most difficult part for a trumpet player. After looking through Mr. Erb's score, playing that concerto would be 'duck soup'." (PD)

Farnon, Robert (Canadian composer; b.1917). *Blow the Wind Southerly*. Trumpet and wind orchestra. Full score. C. F. Peters, 1978.

Robert Farnon's *Blow the Wind Southerly* is part of the American Wind Symphony commissioning project. The wind orchestra calls for two flutes, two piccolos (doubling on flutes), two oboes, two English horns, two B-flat clarinets, two B-flat bass clarinets (doubles B-flat clarinets), four bassoons, five F horns, five B-flat trumpets, three trombones, two bass trombones, tuba, timpani, large percussion section (four performers required), harp, and jazz string bass. The single-movement work, composed for trumpet soloist Dizzy Gillespie, includes jazz styles (e.g., *swing* and *Jazz waltz*) and a "big band"-like orchestration. [8:00.] (PD)

Fel'dman, Zinovii Kontsert. B-flat trumpet and orchestra. Piano reduction. State Music Publishers, Moscow, 1938.

A three-movement work in romantic style. (NC)

Fitzgerald, R. Bernard (American composer). *Concerto in A-flat Minor*. B-flat trumpet and orchestra. Piano reduction. C. Fischer, 1939. (The three movements are also available in separately published piano reductions.)

A good piece cast in a late romantic idiom. Fitzgerald, a trumpet player, wrote idiomatically for the instrument and calls for both lyrical and articulated styles in this work. The second movement, an Andante cantabile, is a good choice for demonstration of tone. For contest purposes, the second movement could be used alone, in which case it would be only a Grade III. The third movement, titled "Scherzo and Finale," requires triple-tonguing and includes rhythmic patterns, in both the solo and accompanying parts, which are reminiscent of trumpet passages in Nicolas Rimsky-Korsakov's *Scheherazade, Op.36* (1888). [Grade V, e to b"-flat.] (NC)

Forsyth, Malcolm (South African-born Canadian composer; b.1936). *Concerto* (1987). C trumpet and orchestra. Full score and solo part on loan, orchestral parts available from the Canadian Broadcasting Corporation. MS (Canadian Music Centre).

Malcolm Forsyth's *Concerto* was commissioned by the Canadian Broadcasting Corporation for trumpet soloist James Thompson and l'Orchestre Symphonique de Montréal (Canada). It was premiered in Montréal on January 12, 1988, by Thompson and the Orchestra, with Charles Dutoit conducting.¹² The orchestra is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, three trumpets, timpani, percussion (hand cymbals, suspended cymbals, xylophone, and vibraphone), and strings.

This work comprises four movements. The first movement (Cadenza) begins with a viola ostinato, joined later by a call-and-answer passage between the muted solo trumpet and the vibraphone. A thickening of the texture and an increase in tempo lead to the second movement (Allegro). This movement, the longest of the four, is technically demanding for both the soloist and the orchestra. The second movement, moreover, has a musical flavor in contrast to the previous movement. Markings in this movement's solo part include such indications as "funky," "smooth," and "broadly swinging."

The third movement (Tranquillo) continues to challenge the soloist with "fast double-tongue" passages, including sections with stemless notes "...that must

be played at random (any number of notes) ...to produce a *smooth* progression *towards* and *away* from the fast double-tongue [notes]." Flutter-tonguing ("light & smooth, never harsh") during eighth-, sixteenth-, and thirty-second-note passages is also required of the soloist in this movement. The final movement (Presto, spiritoso) contains glissandi in the solo part that spread, at one point, beyond two octaves. The print quality of the solo part is good. According to Thompson, this work is playable by advanced college performers. Cup, harmon, and metal-straight mutes are called for. [Grade VI, g to e"-sharp, 18:25.] (PD)

Frackenhohl, Arthur (American composer; b.1924). *Sonatina for Trumpet; based on two sonatinas by Friedrich Kuhlau*. B-flat trumpet and string orchestra. Score and parts for rent; piano reduction. G. Schirmer, 1964.

Based on a non-twentieth-century treatment of keyboard sonatinas by the classical composer and flutist Friedrich Kuhlau (1786-1832), this work was not composed originally for trumpet. The *Sonatina* was included in this book because of its inherent musical value. Predictably, this piece is not idiomatic for the trumpet. Command of the easy keys of C and G major (for B-flat trumpet) in the form of slurred sixteenth-note scale passages, as well as command of chromatic scales and arpeggios, are required by this charming, three-movement composition. The reduction of the string parts for piano is readily approachable by pianists well versed in the classical idiom. [Grade IV, e to b"-flat, 8:00.] (NC)

Frackenhohl, Arthur *Suite*. B flat trumpet and string orchestra. Score and parts for sale; piano reduction. G. Schirmer, 1970.

This piece is contemporary in a conservative manner and somewhat less than moderately difficult. In four short movements – "Prelude," "Chorale," "Air," and "Fughetta" – the *Suite*, because of its limited difficulty, would make an excellent introduction to early twentieth-century compositional techniques for the neophyte American junior or senior high school trumpet student. While the trumpet part is idiomatic, there are no multiple articulations; demands on embouchure strength are minimal. [Grade IV-, g to a".] (NC)

Françaix, Jean (French composer; b. 1912). *Prélude Sarabande et Gigue*. B-flat trumpet and orchestra. Score and orchestral parts for rent; piano reduction. Editions Max Eschig, 1986. (This version supersedes the composer's *Sonatine* of 1952 for trumpet and piano.)

Jean Françaix's three-movement *Prélude Sara-*

bande et Gigue is somewhat limited in its rhythmic language. The first movement (*Prélude*) consists primarily of sixteenth-note passages; some multiple tonguing may be necessary. The next movement (*Sarabande*) begins with a *Simplice* white-note section. Additional sixteenth-note lines occur before the movement's brief, concluding 6/8 *Risoluto* passage. The third movement (*Gigue*), marked *L'istesso tempo*, maintains the 6/8 meter until the composition's last four measures. A two-octave, three-note grouping in the solo part (g" to g' to g) brings the work to closure. Françaix's *Prélude Sarabande et Gigue* requires good dynamic control from the trumpet soloist. A *sourdine* is indicated in the solo part. The print and paper qualities are both good. [Grade IV-, g to b", 6:00.] (PD)

Freedman, Robert M. (American composer; b. 1934). *Concerto* (1971). B-flat trumpet and orchestra. Orchestral parts for rent; piano reduction. Crown Music Press, 1977.

Robert Freedman's *Concerto* was commissioned by trumpet soloist Carole Dawn Reinhart. The three-movement composition (*Allegro moderato*; *Adagio*; *Allegro con moto*) contains many interesting metric shifts. Passages that require multiple tonguing also occur throughout the work. Reviewed by Craig B. Parker in the February, 1981, issue of the *International Trumpet Guild Newsletter*, 7 (2), 16-17. [Grade V, e to d""] (PD)

Frumerie, Gunnar de (Swedish composer; 1908-1987). *Konsert*, Op.52 (1959). B-flat trumpet and orchestra. Piano reduction. AB C. Gehrman, 1961.

Tertian harmonies predominate in this work, although there are some quartal harmonies in the last movement; frequent and abrupt shifts in tonality (in the outer of three movements) contribute to the "modern" sound of the piece. *Konsert* is difficult but has frequent and adequate rests for the performer. See Mary Rasmussen's frank, but mixed, appraisal of de Frumerie's work in the Spring, 1960, issue of the *Brass Quarterly*, 3 (3), 118. [Grade V, g to c"-sharp, 18:00.] (NC)

Fuga, Sandro (Italian composer; b.1906). *Concertino* (1953). C trumpet and string orchestra. Piano reduction. G. Ricordi (Belwin-Mills), 1954.

A long composition in three movements. It is generally in a romantic idiom, with tertian harmonies and a few traces of twentieth-century compositional techniques, e.g., glimpses of bitonality at the conclusion of the slow middle movement. Rhythmically, Fuga's piece is simply conceived, a fact which con-

tributes to a repetitive, monotonous quality which pervades the work. Primarily because of its length and rapid single-tonguing passages (in the first movement), *Concertino* must be placed in the difficult category. [Grade V, a to b^{-flat}, 20:00.] (NC)

Gabaye, Pierre (French composer; b.1930). *Feu d'artifice*. C or B-flat trumpet, string orchestra, and percussion. Score for sale, parts for rent; piano reduction. A. Leduc, 1964.

A cute work which serves well as a technical show-piece or encore. Marked "Vif et robuste," the trumpet part consists principally of short fanfare passages (sometimes emphasizing a tritone) and double-tongued, sixteenth-note passages at quarter note equals 152. The harmonies are mildly dissonant and appropriately spicy. [Grade V, b to c["], 4:50.] (NC)

Genzmer, Harald (German composer; b.1909). *Concerto*. Trumpet, winds, harp, contrabass, and percussion. Full score and parts for rent. C. F. Peters.

The accompaniment for Harald Genzmer's *Concerto* is scored for three flutes, oboe, three clarinets, two bassoons, four horns, two trumpets, two trombones, tuba, flugelhorn, tenorhorn, timpani, percussion, harp, and contrabass. Although this work is the composer's third concerto for solo trumpet, it is his first one in which the orchestration includes wind and percussion instruments, and excludes the string section. [14:00.] (PD)

Genzmer, Harald *Konzert* (1968). C or B-flat trumpet and string orchestra. Score for sale, parts for rent; piano reduction as *Konzertantes Duo* (1974). H. Litolff (C. F. Peters), 1970.

Harald Genzmer's three-movement *Konzert* of 1968, his first solo concerto for the trumpet, should not be confused with the *Concerto* for trumpet, winds, harp, contrabass, and percussion. The *Konzert* was composed for trumpet soloist Robert Nagel in memory of three slain Americans: John Kennedy, Robert Kennedy, and Martin Luther King.

The first movement (Moderato, Allegro) requires a fairly solid range; a number of passages in this movement begin with the pitches b["] or c["]. Adding to the difficulty of the first movement are a few moderately wide intervals in the concluding section. The second movement (Adagio) is an exercise in the careful rhythmic division of pulse. Among a variety of quarter-value rhythmic patterns are a ten-note grouping, four-plus-three groupings, and four-plus-six groupings. Similar to the first movement, though more awkward, are a few examples of wide intervals; one such example is a skip from e['] to b["]. The final move-

ment (Allegro) comprises three sections. The outside sections are energetic in nature; the middle section is a contrasting, *ma dolce*, passage. With the possible exception of the slow middle movement, adequate rest is found throughout the concerto. Multiple-tonguing will be necessary at times. [Grade V+, g-sharp to c["]-sharp, 14:00.] (PD)

Note: *Konzertantes Duo* (1974) for trumpet and piano is a revision of the original *Konzert* (1968). Ned Gardner included an annotation of this version in his article entitled *Trumpet and Piano*, found in the December, 1984, issue of the *International Trumpet Guild Journal*, 9 (2), 31-36. A promotional recording of the Finale from *Konzertantes Duo* (Laurel Record label), featuring Gardner, trumpet soloist, and Richard Reid, piano soloist, was included with this issue of the Journal.

Genzmer, Harald *Zweites Konzert* (1985). C trumpet, string orchestra, and piano. Full score and parts for rent; piano reduction. H. Litolff (C. F. Peters), 1986.

Harald Genzmer's *Zweites Konzert* comprises three movements. The first one (Allegro), while not overly demanding, has a moderately high tessitura and may require some multiple tonguing. The second movement (Andante molto tranquillo) of Genzmer's work contrasts the middle movements of many three-movement, twentieth-century trumpet concertos. Rather than stress a *cantabile* style of composition, this movement is more energetic and articulate in nature. The last movement (*Finale: Vivo*), somewhat limited in its rhythmic vocabulary, contains a cadenza prior to the concluding section.

The *Zweites Konzert* is a moderately difficult work, that, due to the tessitura and a few technically awkward passages (especially in the middle movement), requires an advanced performer. The solo part is notated for C trumpet; the composer, however, also recommends D, G, or piccolo B-flat trumpet for performance consideration. *Con sordino* is indicated in the solo part. [Grade V+, d to d["], 14:00.] (PD)

Giannini, Vittorio (American composer; 1903-1966).

Concerto. B-flat trumpet and orchestra. Piano reduction. Remick (Warner Brothers), 1948.

This three-movement concerto was commissioned by America's National Association of Schools of Music. The outer movements contain cantabile themes in addition to (and contrasting with) more frequently employed heroic, idiomatic themes, those in the third movement being particularly bugle-like. In the second movement, the sounds of the muted trumpet playing a simple, lyrical, and stepwise melody are exploited over a pulsating (repeated sixteenth-notes),

impressionistic-sounding accompaniment. The total sound spectrum of this piece is an unusual combination of tertian and supertertian¹³ harmonies with melodies in the solo voice made to sound "modern" by the frequent incidence of the skip of a perfect fourth. Giannini's *Concerto* demands an agile tongue (first and third movements) and endurance. [Grade V, g to b^b-flat.] (NC)

Girard, Anthony *La Nuit* (1985). C or B-flat trumpet and chamber orchestra. Piano reduction. G. Billaudot, 1991.

The chamber orchestra for Anthony Girard's *La Nuit* calls for 12 strings. Reviewed by Jeffrey Anderson in the May, 1993, issue of the *International Trumpet Guild Journal*, 17 (4), 32. [Range b to c^{#"}-sharp, 15:00.] (PD)

Giuffrè, Gaetano *Sálpinx melologue*. C trumpet and orchestra. Piano reduction. Edizioni Curci, 1962.

Incessantly very dissonant, yet tonal, this is an extended, advanced contemporary work. Extreme difficulties of wide interval skips, chromaticism, occasional high-register playing, and multiple articulations, present in the trumpet part, are eased but little by the composer's intelligent provision of rests. Edizioni Curci of Milano has provided a beautifully printed piano reduction of the orchestral score to Giuffrè's three-movement *Sálpinx melologue*. The reduction is, incidentally, seventy-three pages long, a fact which conveys the expansiveness of this work. [Grade VI, f-sharp to d^{#"}-flat.] (NC)

Goeb, Roger (American composer; b.1914). *Lyrical Piece*. B-flat trumpet and orchestra. Score and parts for rent; piano reduction. Merrymount, 1949.

A short, one-movement work technically within the grasp of advanced American high school trumpeters. Goeb's melodies in this work (set entirely in 6/8 meter, with the eighth-note equaling 180) are unusual and individualistic. [Grade IV, g to a["].] (NC)

Goedicke, Alexander (Russian composer; 1877-1957). *Concert Etude*, Op.49 (1934). B-flat trumpet and orchestra. Piano reduction. MCA, 1946. Other editions have been published by Brass Press (C or B-flat trumpet and piano), International Music, and State Music Publishers, Moscow.

Romantic in conception, this has been a very popular work in the United States, especially as a contest piece for high school performers. Mastery of double-tonguing of diatonic scale and arpeggio passages (in various arrangements) is essential to performance of

this piece; it is, therefore, somewhat above moderate difficulty, despite limited range demands. In contrast to Goedicke's *Concerto*, Op.41, his *Concert Etude* is an encore-type piece, cast in a lighter, more virtuosic manner. It can be useful when such a work is needed as well as being a practical piece for teaching and practicing double articulations. Trumpet players might find other encore-style pieces such as José Berghmans' *La Chenille* or Pierre Gabaye's *Feu d'artifice* of more interest musically. [Grade IV+, a to a^b-flat, 4:00.] (NC)

Note: An arrangement of Goedicke's *Concert Etude* for trumpet and chamber ensemble by Gene Mullins, edited by Pat McGuffey, is available from The Brass Press (1981; full score and parts for sale). Reviewed by Vincent DiMartino in the May, 1983, issue of the *International Trumpet Guild Journal*, 7 (4), 23. (PD)

Goedicke, Alexander *Concerto*, Op.41 (1930). Edited by Ralph Satz. B-flat trumpet and orchestra. Piano reduction. Leeds Music (MCA), 1946. An edition for trumpet and piano by Robert Nagel, published by International Music (1957), is also available; other publishers of Goedicke's *Concerto* include State Music Publishers, Moscow and F. Hofmeister.

Concerto, Op.41 is a one-movement, sectionalized composition in a rather grand, melodious romantic style. [Grade V, f-sharp to c["], 12:00.] (NC)

Gould, Elizabeth D. (American composer; b.1904). *Andante*. B-flat trumpet and string orchestra. Score and parts for sale; piano reduction. Elkan-Vogel (T. Presser), 1968.

Dedicated to Gilbert Johnson, former principal trumpet with the Philadelphia Symphony Orchestra. In this expressive work, Gould mixed quartal and tertian sonorities creating a mildly dissonant, contemporary effect. *Andante* is more dissonant work than Vincent Persichetti's *The Hollow Men*, Op.25, also scored for trumpet and strings. For a trumpeter who possesses a good tone quality, the lyrical solo lines of Gould's piece will be well within the moderately difficult category. Brevity and an easy piano reduction further enhance the performance potential of Gould's excellent *Andante*. [Grade IV, b to a["], 4:00.] (NC)

Gregor, Cestmír (Czech composer; b.1926). *Suita tragická* (1957-63). C trumpet and chamber orchestra. Piano reduction. Cesky hudební fond (Czech Music Foundation).

Early twentieth-century compositional techniques are evident in this four-movement work. [Grade V, a to e["], 13:30.] (NC)

Gregson, Edward (British composer; b.1945). *Trumpet Concerto* (1983). B-flat trumpet, string orchestra, and timpani. Piano reduction. Novello, 1983.

Edward Gregson's *Trumpet Concerto* was commissioned by Howard Snell and the Wren Orchestra of London, with funds provided by the Arts Council of Great Britain. The work was premiered in London on April 20, 1983, by trumpet soloist James Watson and the Orchestra, with Snell conducting.

The three-movement concerto represents an important addition to the solo trumpet's repertoire. Gregson establishes an important compositional technique from the work's outset: The orchestral instruments, often scored as a "supportive" ensemble, have lines that are the equal of the solo trumpet. An example of this occurs at the beginning of the first movement (*Allegro vigoroso*). The work opens with a solo timpani motif; this melodic fragment is then repeated by the solo trumpet. The second movement (*In Memoriam – Dmitri Shostakovich: Mesto*) contains two *Ad libitum* sections and a well-written cadenza; the latter evolves into a solo trumpet and timpani duet, which leads *attacca* into the final movement. The concluding movement (*Vivo e brillante; Scherzando*) is exciting and energetic; multiple tonguing will be necessary for the soloist.

Overall, Gregson's composition contains a variety of musical styles. The solo parts includes such indications as *brillante*, *legato e cantabile*, *menacingly*, *pesante*, and *senza espressione*. A contemporary flavor, moreover, occurs in the orchestra (e.g., the timpanist, at one point, is instructed to use the wooden ends of the mallets on the metal rim of the timpani). Although a long work, adequate rest for the soloist, as well as a moderate tessitura, make performance manageable. Some technically awkward passages, a few unusual rhythmic patterns, and required flutter tonguing add to the difficulty level. Cup, harmon, and straight mutes are called for in the solo part. [Grade VI, e to b"-flat, 21:00.] (PD)

Grimm, Carl H. (American composer; 1890-1978). *Concertino*, Op.49. B-flat trumpet and orchestra. Piano reduction. A.J. Andraud (Southern Music Company, Texas), 1949.

Command of triple-tonguing is requisite to performance of this sectionalized, one-movement work in romantic style. [Grade IV, a to c""] (NC)

Gustafson, Stig *Concertino*. Trumpet and orchestra. Musica Mundana, Holland. (PD)

Hader, Widmar *Divertimento* (1977). Trumpet and string orchestra. MS.

Widmar Hader's *Divertimento* is dedicated to trum-

pet soloist Franz Streitwieser. Performance material for this seven-movement work can be obtained through Streitwieser or the composer (see the following review). Reviewed by Streitwieser in the May, 1978, issue of the *International Trumpet Guild Newsletter*, 4 (3), 14. [11:00.] (PD)

Hagerup Bull, Edvard (Norwegian composer; b.1922). *Deuxième Concerto* (1960). C trumpet and chamber orchestra. Score and parts for rent; piano reduction. G. Billaudot, 1971.

Edvard Hagerup Bull's second work for solo trumpet and orchestra was premiered by, and is dedicated to, trumpet soloist Raymond Tournesac. The chamber orchestration calls for flute, oboe, F horn, piano, and strings.

The three-movement concerto contains a variety of musically interesting, albeit difficult, passages. The second movement (*Adagio*), in particular, places demands on the soloist's stamina. A fairly high tessitura (extending to d"-sharp), combined with slow tempi, *piano* dynamic markings, and only moderate amounts of rest, requires good endurance of the soloist. The outer movements, also demanding, contrast each other. The first movement stresses *cantabile* lines; the final movement is more energetic in nature. The print quality is good. A *sourdine* is indicated in the solo part. [Grade VI, f-sharp to d"-sharp, 12:00.] (PD)

Hagerup Bull, Edvard *Premier concerto*, Op.9 (1950). C trumpet and orchestra. Score and parts for rent; piano reduction. G. Billaudot, 1966.

A French-sounding piece, recalling some of Darius Milhaud's work, with its transparent textures and jazz influences. Edvard Hagerup Bull's *Premier concerto*, Op.9, is in a tertian harmonic idiom, peppered by dissonance and occasional cross relations. It is set in three movements in the customary fast-slow-fast order of tempi. It has some complex rhythms and is, on the whole, very demanding. [Grade VI, a to c""] (optional d"-sharp), 12:00.] (NC)

Hallnäs, Eyvind (Swedish composer; b.1937). *Preludium och Intermezzo* (1981). Trumpet and string orchestra. Score and parts available. MS (Swedish Music Information Center).

Eyvind Hallnäs' *Preludium och Intermezzo* is dedicated to Bengt Danielsson. [6:00.] (PD)

Hamilton, Iain (Scottish composer; b.1922). *Concerto for Jazz Trumpet*, Op.37 (1958). B-flat trumpet and orchestra. Score for sale. B. Schott's Söhne, 1959.

In four movements, this concerto is very difficult. Written in a style recalling the American “big-band jazz” era of circa 1945-1955, Hamilton’s piece would today be considered quite “dated.” To be sure, the *Concerto for Jazz Trumpet* is a piece of occasional music. One has but to compare the *Concerto* with Hamilton’s more recent, atonal *Five Scenes for Trumpet and Piano* (1969) to confirm the former statement and to observe the remarkable versatility and musical growth of this composer.¹⁴ [Grade VI, c’ to d’’, 13:00.] (NC)

Harmon, John (American composer; b.1935). *Wolf River* (1981). B-trumpet / flugelhorn and orchestra. MS.

John Harmon’s *Wolf River*, commissioned by the Duluth Symphony Orchestra and trumpet soloist Bobby Shew, was premiered in 1981. A second performance of the work was given at the 1985 International Trumpet Guild Conference in Albuquerque, New Mexico, by Shew and the Santa Fe Chamber Symphony, with guest conductor John Landis. For a description of this concert, refer to the September, 1985, issue of the *International Trumpet Guild Journal*, 10 (1), 46.

The extended single-movement work, described by Harmon as a “tone poem,” is programmatic; the story behind *Wolf River* relates to a native American Indian tribe. Aspects of the composition that make it demanding are the high tessitura and range, improvisatory sections, and endurance. Related to the latter consideration is the solo part’s alternation between flugelhorn and trumpet throughout the work. For additional information, contact the composer: 140 N. Third Ave., Winneconne, WI 54986. [Grade VI, range to g’-flat, 20:00.] (PD)

Hartley, Walter S. (American composer; b.1927). *Sonatina* (ca.1953). B-flat trumpet and chamber orchestra. Score and parts for rent; piano reduction. Rochester (Accura), 1956.

A composition which is somewhat above moderate difficulty due to steady playing in the first of three short movements. It is a good work which could be performed with modest orchestral forces, the instrumentation including only two flutes, oboe, two B-flat clarinets, bassoon, two horns, trombone, timpani, percussion, harp (or piano), and strings. The unusual absence of multiple articulations in this sonatina make it performable by the younger player who may, except for command of multiple articulations, be ready for an introduction to the contemporary idiom. Although not as difficult, *Sonatina* is written in much the same idiom as William Latham’s *Suite* and Wayne Bohrnstedt’s *Concerto*. A reasonable tessitura for the

solo trumpet and a moderately difficult piano reduction round out the practicality of Hartley’s *Sonatina*. [Grade IV+, f to b’-flat, short.] (NC)

Note: A version of Hartley’s *Sonatina* for trumpet and band is also available from Accura. Score and parts are for sale. (PD)

Hasquenoph, Pierre (French composer; b.1922). *Concertino* (1958). C trumpet and string orchestra. Score and parts for rent; piano reduction. Éditions M. Eschig (Associated Music), 1966.

The *duodecuple scale*¹⁵ is prevalent throughout Hasquenoph’s *Concertino*. Set in three movements, it is a very difficult, atonal work. Rhythmic reading problems are lessened somewhat by Hasquenoph’s minimal use of sixteenth-notes. The atonal idiom makes the piano reduction difficult; however, this difficulty is somewhat compensated for by the predominant use, in the reduction, of only a four-voiced texture. [Grade VI, b to c’’.] (NC)

Hauta-Aho, Teppo (Finnish composer; b.1941). *Fantasia* (1986). E-flat trumpet and orchestra.

Teppo Hauta-Aho’s *Fantasia* was composed for trumpet soloist Jouko Harjanne. The single-movement work won the 1986 Queen Marie José composition competition (Genève). *Fantasia* is included in Harjanne’s 1990 recording of Finnish trumpet concertos, produced with the Finnish Radio Symphony Orchestra and conductor Leif Segerstam, for the Finlandia label (#FACD-388). [Grade VI, 15:50.] (PD)

Heiden, Bernhard (German-born American composer; b.1910). *Concerto* (1981). C trumpet and wind orchestra. Score and parts for rent; piano reduction. Associated Music (G. Schirmer), 1983.

Bernhard Heiden’s *Concerto* was commissioned by the International Trumpet Guild in 1980.¹⁶ The musically interesting, yet only moderately difficult work comprises three movements. The first movement (Allegro) contains lively rhythmic motives and contrasting *cantabile* passages. A solo cadenza, followed by a *tranquillo* section and a *poco a poco accelerando al fine* indication bring the movement to closure. The second movement (Andante sostenuto) includes lyrical writing for the soloist; subtle changes of tempi and dynamics occur throughout this movement. Contrasting the second movement is the energetic style of the final movement (Lento, Allegro vivace). Heiden’s *Concerto* includes metric shifts based on either a constant eighth-note value (e.g., 3/8 meter to a 2/4 meter; the eighth-note value remains unchanged) or a constant pulse duration (e.g., 6/8 meter to a 2/4

meter; the pulse remains unchanged). Different meters are even superimposed in this movement. At one point the solo trumpet's part is in a 2/4 meter, while the accompaniment is in a 6/8 meter. The trumpet's tessitura in this composition is moderate, although the ending does include six measures of sustained c". A mute (type not specified) is required. The print quality, as expected with works from Associated Music, is very good. [Grade V-, g to c", 18:00.] (PD)

Heider, Werner (German composer; b.1930). *Nachdenken Ueber (5 Legends)*. Trumpet and orchestra. Score for sale, parts for rent. C. F. Peters, 1981.

The orchestra for Werner Heider's *Nachdenken Ueber (5 Legends)* is scored for three flutes (all double piccolo, one also doubles alto flute), three oboes, three clarinets, three bassoons, tenor saxophone, four horns, three trumpets, three trombones, tuba, percussion (three performers), and strings. [22:00.] (PD)

Henneberg, Albert T. (Swedish composer; 1901-1991). *Konsert*, Op.21 (1934). B-flat trumpet and orchestra. Score and parts available; piano reduction. MS (Swedish Music Information Center).

In three movements to be played without pause, and with range written to e"-flat, this work requires exceptional stamina of the performer; a late romantic melodic and harmonic idiom, however, serves to counterbalance the difficulties of endurance imposed upon the trumpeter. In sum, Henneberg's *Konsert* is very difficult in terms of its endurance demands, but its musical demands are somewhat less difficult. [Grade VI, e to e"-flat, 20:00.] (NC)

Note: An arrangement by Edvard o(A, °)kerberg of one movement from Henneberg's *Konsert* is also available. Entitled *Romans*, it is scored for trumpet and wind instruments. This version is 6:00 minutes in duration. For additional information, contact the Swedish Music Information Center. (PD)

Hess, Willy (Swiss composer; b.1906). *Sonatine*, Op.41 (1944). B-flat trumpet and string orchestra. Piano reduction. Hug (C. F. Peters), 1955.

This work is in a neoclassical style. The solo trumpet lines, while somewhat predictable, have a charming quality about them which would probably appeal to some audiences. Hess' piece would be only moderately difficult except for several occurrences of c" and some fast-moving sixteenth-note passages in its final movement, a Rondo in 3/8 meter. The reduction of the string parts for piano is pianistic. [Grade IV+, f to c".] (NC)

Hétu, Jacques (Canadian composer; b.1938). *Concerto*, Op.43 (1987). C trumpet and chamber orchestra. Full score and solo part on loan, orchestral parts for rent; piano reduction on loan. MS (Canadian Music Centre).

Jacques Hétu's three-movement *Concerto* was commissioned by the Canadian Broadcasting Corporation. Oboe, clarinet, bassoon, and strings are called for in the chamber orchestra. The first movement, unified by a reoccurring Allegro marking of quarter note equals 126, contains a number of tempi indications. Adding to the musical interest of this movement are a variety of meters. The second movement (Lento) contrasts the first with its subtle changes of tempo and greater lyricism in the solo part. The final movement (Allegro Vivace) returns to a quicker tempo, with the quarter note at 132. The print quality of the solo part is good. A straight mute is called for. [Grade IV+, f-sharp to c", 16:00.] (PD)

Hidas, Frigyes (Hungarian composer; b.1928). *Trumpet Concerto No. 2*. Editio Musica Budapest.

Frigyes Hidas' three-movement *Trumpet Concerto No. 2* was premiered by trumpet soloist György Geiger and the Hungarian Radio Symphony. Geiger played a recording of the work during a lecture recital at the 1985 International Trumpet Guild Conference in Albuquerque, New Mexico. A related article in the September, 1985, issue of the *International Trumpet Guild Journal* [10, (1), 43-44] states this about the work: "The middle movement contains mournful muted melodies reminiscent of plaintive Hungarian folk songs, while the concluding movement is a lightning-quick tarantella that afforded ample opportunity for his [Geiger's] unbelievable triple tonguing abilities." (PD)

Hilliard, John *The Grand Traverse* (1975). Trumpet / flugelhorn, orchestra, and harp. American Composers Edition. (PD)

Holm, Peder (Danish composer; b.1926). *Concertino* (1970). B-flat trumpet and chamber orchestra. Full (study) score for sale; piano reduction (1974). W. Hansen, 1973.

The chamber orchestra for Peder Holm's *Concertino* is scored for two flutes, oboe, A clarinet, B-flat bass clarinet, bassoon, F horn, two suspended cymbals, and strings. Although the composition is not rhythmically complex, the work's two movements (Moderato; Allegro) do contain a number of meter changes and a few technically awkward passages. The high range of the solo part is not demanding; only three brief instances of b"-flat, and one of c",

occur. The low range, however, calls for a B-flat and sustained B'-flat (with a decrescendo marked, no less!). Both the score and solo part indicate that these pedal tones can be replaced by muted horn. Some multiple tonguing may be required in the second movement. *Con sordino* is indicated for the solo trumpet in sections of both movements. The print quality of the solo part is good; the notation of note-groupings, however, is confusing at times. [Grade V, B'-flat to c''' (a to c''' if the pedal tones in the solo part are replaced by the orchestra's horn), 8:00.] (PD)

Holmboe, Vagn (Danish composer; b.1909). *Elleve Concerto*, Op.44 (1948). C trumpet, string orchestra, and two horns. Score for sale. Viking Musikforlag, 1950.

This concerto was composed in 1948 on commission from Copenhagen's Collegium Musicum.¹⁷ It is a three-movement work in a mildly dissonant style. [Grade V.] (NC)

Holzer, Gerhard (b.1932). *Concerto*. Trumpet and string orchestra. Score for sale, parts for rent. C. F. Peters, 1974.
[17:00.] (PD)

Horowitz, Joseph (British composer; b.1926). *Concerto* (1963). C or B-flat trumpet and orchestra. Score for sale; piano reduction. Novello, 1969.

A three-movement work, the outer movements of which are decidedly neoclassical in style. The trumpet melodies are straightforward and tuneful. While the total range required is wide, the tessitura for the solo trumpet is modest. [Grade V, g to b'', 14:00.] (NC)

Hovhaness, Alan (American composer; b.1911). *Haroutiun (Resurrection), Aria and Fugue*, Op.71 (ca.1948). B-flat trumpet and string orchestra. Score and parts for sale; piano (organ) reduction. C. F. Peters, 1968.

Hovhaness' compositions of the 1940s for solo trumpet and string orchestra demonstrate the stylistic results of his "extensive study of early Armenian music and of ancient music generally throughout the Middle Eastern [Asiatic] area."¹⁸ *Haroutiun*, Op.71, a more dissonant work than *Prayer of Saint Gregory* (to be discussed later), is divided into two movements labeled "Aria" and "Fugue." With a total range from e' to a" (centered between pitches from a' to e''), and with limited endurance and technical demands, *Haroutiun* is but moderately difficult. The reduction for piano or organ is easy. [Grade IV, e' to a'', 10:00.] (NC)

Hovhaness, Alan *The Holy City*, Op.218. B-flat trumpet, string orchestra, large chime or bell in A, and harp. Score for sale, parts for rent. C. F. Peters, 1967.

This one-movement, sectionalized work is the latest by Hovhaness discussed in this book. It differs in three significant respects from his earlier compositions for trumpet and string orchestra. First, it is the easiest of Hovhaness' works discussed. Secondly, in addition to the usual complement of stringed instruments, the orchestra includes a large chime in A and harp. Perhaps the most important divergence is a stylistic, musical one: *The Holy City* includes free sections (marked "senza misura") which might be described as "mild sound masses," being composed of cacophonous, conflicting melodies. Except for two occurrences of a" and one of b''-flat, the solo trumpet part of Hovhaness' Op.218 is easy. [Grade III+, c' to b''-flat, 8:00.] (NC)

Hovhaness, Alan *Khrimian Hairig* (1944). Trumpet and string orchestra. Score and parts for rent. C. F. Peters, 1944.
[9:00.] (PD)

Hovhaness, Alan *Prayer of Saint Gregory*, Op.62b (1946). B-flat trumpet and string orchestra. Score and parts for sale; reduction for piano or organ. Peer, 1962.

A short work easily within the capabilities of a good American high school trumpeter and orchestra. The string parts (reduced for organ or piano), being predominantly in a chorale style, are easy. The solo trumpet weaves a typically Hovhaness chant-like, primarily conjunct melody above the strings. The solo lines are only moderately difficult for a performer in command of the register from e' to a''. Endurance is no problem in this one-movement work. The trumpet plays only three passages, and, although they are rather extended, the third passage is separated from the second by fifty-one measures of rest. *Prayer of Saint Gregory* is an appealing work. [Grade IV, e' to a'', short.] (NC)

Note: A version of *Prayer of Saint Gregory* for trumpet and band is also available from Peer. (PD)

Hovhaness, Alan *Processional and Fugue*, Op.76, No.5 (ca.1948). B-flat trumpet and string orchestra. Score and parts for sale. C. F. Peters, 1967.

Hovhaness' seeming predilection for the pitch a and for chords built on this pitch manifests itself in each of the published works discussed here: *Haroutiun* and *Prayer of Saint Gregory* end on A major chords; chimes frequently reiterate the pitch a in *The Holy City*; and *Processional and Fugue* begins with an A

minor chord.

Like most of the compositions of Hovhaness discussed in this book, *Processional and Fugue* is scored for trumpet and strings. Although the range for the solo instrument in this work is reasonable – g to a² – endurance demands in it are comparably the greatest of the Hovhaness pieces examined, since it contains the longest passages without rest; nonetheless, these problems of stamina for the performer are not serious ones. *Processional and Fugue* is written in the same individualistic, although at times monotonous, musical syntax as Hovhaness' previously discussed works. [Grade IV, g to a², 5:00.] (NC)

Hovhaness, Alan *Return and Rebuild the Desolate Places*, Op.213 (ca.1945). B-flat trumpet and wind orchestra. Full (study) score for sale, parts for rent. C. F. Peters, 1965.

Return and Rebuild the Desolate Places is part of the American Wind Symphony commissioning project. The genesis of this concerto may have been influenced by a visit to Hiroshima by Alan Hovhaness. The work, which was first performed in New York on June 17, 1945, comprises two movements (Andante; Adagio). The orchestra is scored for three flutes, three oboes (one doubles English horn), three clarinets (one doubles bass clarinet), three bassoons (one doubles contrabassoon), four horns, two trumpets, three trombones, tuba, timpani, and percussion (two performers: bass drum, tam-tam, and chimes). Trumpet soloist Gerard Schwarz and The North Jersey Wind Symphony, with conductor Keith Brion, recorded this work on the Mace label (#MXX-9099). Although this LP is out-of-print, the Delos recording company expects to re-release it in ca.1994. [11:00.] (PD)

Hui, Melissa (Canadian composer; b.1966). *Two sides to the wind* (1990). C or B-flat trumpet / optional flugelhorn and chamber orchestra. Full score on loan, parts for rent. MS (Canadian Music Centre).

Melissa Hui's two-movement *Two sides to the wind* was premiered at the Roy O. Disney Hall, California Institute of the Arts (Valencia, CA), on April 24, 1990, by trumpet soloist Ralph Alessi and conductor Steven Stucky. The chamber orchestra is scored for two flutes, two oboes, two clarinets, two tenor saxophones, two horns, two trumpets, trombone, percussion (two performers: suspended cymbals, hi-hat cymbal, sizzle cymbal, snare drum, bass drum, low-tom, mid-tom, timpano, xylophone, marimba, crotales, and vibra slap), piano, and strings (6-6-5-4-2).

The first movement features improvisation by the trumpet soloist, as well as independent and conductor guided performance by members of the orchestra.

Hui, in the score's preface, states: "This movement serves as an introduction to the contrasting second movement much like a slow, meditative alap in Indian classical music. Dynamics should stay within the context of its introspective quality. The orchestra functions as accompaniment to the soloist – each member a different stop of a large pipe organ. Duration: choice of the soloist – 3 1/2 to 7 minutes. Solo instrument: flugelhorn or trumpet (bucket mute or open)." The trumpet soloist is given two sets of pitches on which to improvise. According to Hui, the first pitch set is a "North Indian raga, Piloo, for early evening. Principal mood: erotic." Detailed instructions concerning the soloist's approach are supplied with the pitch sets.

The second movement, a demanding and colorful musical journey for performers and audience alike, is written in standard musical notation. It includes many difficult rhythmic patterns and dynamic changes. Adding to the musical interest is a variety of tonal colors. Of special note are the effects from the orchestra's percussion section and the solo trumpet's use of the plunger mute (open, closed, and with flutter-tonguing).

Notes for the conductor, as well as a suggested setup chart, are included in the full score. The composer indicates a preference for a solo B-flat instrument; a C trumpet, however, would be acceptable to Hui, as long as the two orchestral trumpet players also use C trumpets. It is not clear if separate parts are available for both keys, or if transposition will be necessary for the C trumpet. [Grade VI, f-sharp to d³, duration will vary according to the first movement's improvisation: ca.9-12:00.] (PD)

Husa, Karel (Czech-born American composer; b.1921). *Concerto* (1987). C trumpet and orchestra. Score and parts for rent; piano reduction in progress. Associated Music (G. Schirmer), ca.1993.

Karel Husa's *Concerto* (1987) for trumpet and orchestra, commissioned by the Schmidt Endowment Fund for the Chicago Symphony Orchestra, was first performed on February 11, 1988, by trumpet soloist Adolf Herseth, and the Orchestra, with conductor Sir George Solti. The orchestra is scored for two flutes (2nd doubles piccolo), two oboes, two A clarinets (2nd doubles B-flat bass clarinet), two bassoons (2nd doubles contrabassoon), two C trumpets, two F horns, timpani, a large percussion section (snare drum, bass drum, large suspended cymbal, large gong, temple blocks, xylophone, vibraphone, and chimes), harp, and strings.

In a Chicago Tribune article, published the day after the work's premiere, Husa states: "The main

idea was to write a piece in which the solo trumpet would sound both virtuosic and, in the slow movement, sensitive and lyrical. I tried to explore all facets of trumpet playing, including a fiendish cadenza at the end. Mr. Herseth made several suggestions while I was writing the piece, advice I was pleased to accept from a musician as experienced as he." Husa, comparing this work to his earlier *Concerto for Trumpet and Wind Orchestra*, continues: "It is a less experimental, less demanding work than my first trumpet concerto." In a Stagebill (1988) article by Mary Lou Humphrey, Husa further compared his new concerto to the earlier one: "This concerto is a *musical* vehicle for the trumpet, not a *technical* one." [20:00.] (PD)

Husa, Karel *Concerto for Trumpet* (1974). B-flat trumpet and wind orchestra. Full score for sale, parts for rent; piano reduction. Associated Music (G. Schirmer), 1980. (Both the score and piano reduction are available through H. Leonard.)

This major composition by Pulitzer Prize (1969) and Grawemeyer Award (1993) winning composer Karel Husa was commissioned in 1973 by Kappa Kappa Psi and Tau Beta Sigma. It was premiered at the University of Connecticut on August 9, 1974, by trumpet soloist Raymond Crisara and Colonel Arnauld D. Gabriel, conductor. The wind orchestra is scored for piccolo, two flutes, two oboes, English horn, two B-flat clarinets, bass clarinet, alto saxophone, two bassoons, contrabassoon, four F horns, three B-flat trumpets, three trombones, tuba, two string basses (preferable three or four), timpani, and percussion (four performers).

Husa, in material sent to this author, states: "The *Concerto for Trumpet and Wind Orchestra* features the virtuoso aspect of the trumpet. In addition to exploring much the high notes as well as the lowest, unusual sounds of the pedal tones, and different mutes, the composition also uses much of glissandos, quarter-tones, long sustained tones and some free (aleatory) passages, all of which are characteristic of today's music."

The score includes notational information, as well as a suggested seating chart that indicates standing locations for the solo trumpet and the three orchestral trumpet performers. (The soloist is placed in front of the ensemble; the three orchestral performers are placed stage left, stage right, and towards the back of the ensemble.) Cup, harmon, straight, and whispa mutes are called for in the solo part. Reviewed by Daniel F. D'Addio in the May, 1982, issue of the *International Trumpet Guild Newsletter*, 8 (3), 18-19. [Grade VI+, d to e"-flat, 14:00.] (PD)

Ives, Charles (American composer; 1874-1954). *The Unanswered Question* (1906). C trumpet, flute quartet, and string orchestra. Southern Music Publishing Company, 1953. Critical edition by Paul C. Echols and Noel Zahler (Peer, 1984); includes original version (1906) and revised version (ca.1930-35).

Due to its flexible instrumentation, Charles Ives' *The Unanswered Question* is adaptable to a variety of performance situations. In the Foreword to the Southern Music edition, Ives states: "The parts of the flute quartet may be taken by two flutes, upper staff, oboe and clarinet, lower staff. The trumpet part may be played by an English horn, an oboe or clarinet, if not playing in 'The Answers.' The string quartet or string orchestra (*con sordini*), if possible, should be 'off stage', or away from the trumpet and flutes. The trumpet should use a mute unless playing in a very large room, or with a larger string orchestra. If more than four strings, a basso may play with the 'cellos (8va basso)."

The solo trumpet part, representing the "The Perennial Question of Existence," comprises seven statements of the brief (five pitches) "Question" motif. The flute quartet searches for "The Invisible Answer," while the strings are "The Silences of the Druids – Who Know, See and Hear Nothing." *The Unanswered Question* is not a tour-de-force composition for solo trumpet. It is, however, a work by a significant twentieth-century American composer in which the solo trumpet plays an integral part. The critical edition (Peer) includes an informative commentary. An excellent recording, including both the original and revised versions, was made by trumpet soloist Adolph Herseth and the Chicago Symphony Orchestra, with conductor Michael Tilson Thomas, for the CBS label (#M42381). Another worthy recording of this work was made by trumpet soloist Kevin Good and the Detroit Chamber Winds and Friends, with conductor H. Robert Reynolds, for the Koch label (#3-7182-2H1). [Grade III+, c'-sharp to e"-flat, 7:00.] (PD)

Izrailevich, Leonid I. (Soviet composer; b.1909). *Kontsert-Poéma*. B-flat trumpet and orchestra. Piano reduction. State Music Publishers, Moscow, 1959.

A one-movement work, divided, with changes of tempo. Nineteenth-century idiom. [Grade IV+, a-flat to b"-flat, 6:30.] (NC)

Jansson, Gunnar (Swedish composer; b.1944). *Concerto da Camera* (1981). Piccolo trumpet and chamber orchestra. MS (Swedish Music Information Center; score retained by the composer).

The chamber orchestra for Gunnar Jansson's *Concerto da Camera* is scored for flute, oboe, clarinet, bassoon, horn, percussion, strings, and piano. It was premiered on February 31, 1982, by trumpet soloist Bo Nilsson and the Malmö Symphony Orchestra, with conductor Elgar Howarth. The work is dedicated to Nilsson. [12:00.] (PD)

Jereb, Ervin (Hungarian composer). *Concerto* (1971). Trumpet and orchestra. Piano reduction. Editio Musica Budapest.

Ervin Jereb's *Concerto* was written for trumpet soloist György Geiger as an homage to Hungarian composer Béla Bartók. The version for piano was performed, and the orchestral version was discussed, at the 1985 International Trumpet Guild Conference in Albuquerque, New Mexico. For additional information on Jereb's composition, refer to both the Thursday evening concert article and the Geiger lecture recital article in the September, 1985, issue of the *International Trumpet Guild Journal*, 10 (1), 41-44. (PD)

Jevtic, Ivan (Yugoslavian composer; b.1947). *Concerto*. B-flat piccolo trumpet / C trumpet and orchestra. Piano reduction. G. Billaudot, 1987. (PD)

Jevtic, Ivan *Second Concerto*. B-flat piccolo trumpet / C trumpet and orchestra. Piano reduction. G. Billaudot, 1987.

Ivan Jevtic's *Second Concerto* is part of the Maurice André Collection series published by Billaudot. The three-movement work is dedicated to André. Reviewed by Charles Decker in the May, 1992, issue of the *International Trumpet Guild Journal*, 16 (4), 40-41. [Trumpet: f-sharp to c^{'''}; piccolo trumpet: f-sharp to e^{'''}-flat.] (PD)

Jirko, Ivan (Czech composer; 1926-1978). *Koncert* (1972). C trumpet and orchestra. Score and orchestral parts for rent (Cesky hudební fond, Prague); piano reduction. Panton, 1975.

The orchestra for Ivan Jirko's three-movement *Koncert* is scored for piccolo, two flutes, two oboes, two B-flat clarinets, two bassoons, four horns, two C trumpets, trombone, timpani, percussion (two performers), piano, and strings. The work includes some technically, and musically, awkward areas (e.g., a pedal-tone f that appears out-of-place). Passages that require multiple tonguing add to the work's difficulty level. Reviewed by Charles Gorham in the May, 1979, issue of the *International Trumpet Guild Newsletter*, 5 (3), 17. [Grade V+, f to c^{'''}, 14:00.] (PD)

Johnston, Donald O. (American composer). *Essay* (ca.1962). B-flat trumpet and orchestra. Piano reduction. M. Witmark & Sons (Warner Brothers), 1964. [An arrangement for trumpet and band is also available.]

Sectionalized and in one brief movement, this piece is written in a mildly dissonant style with quintal and quartal harmonies and easy changes of meter (e.g., 4/4 to 5/4 to 4/4). A capable American high school trumpeter could easily perform *Essay*, as it is one of only a few works in the trumpet and orchestra genre which is slightly above Grade III in difficulty. The pitch b^{''}-flat, briefly appearing three times as eighth-notes, adds little to the difficulty of Johnston's piece. Low register demands are void, the lowest pitch written being c'-sharp. [Grade III+, c'-sharp to b^{''}-flat, 5:15.] (NC)

Jolivet, André (French composer; 1905-1974). *Concertino* (1948). C trumpet, string orchestra, and piano. Miniature score for sale, parts for rent; piano reduction. Durand and Cie (T. Presser), 1948.

Trumpeters are fortunate that the eminent composer André Jolivet has endowed their repertory with four solo pieces: this *Concertino*, an unaccompanied *Air de bravoure*, the *Arioso barocco* for trumpet and piano,¹⁹ and the *Deuxième concerto pour trompette*.

A *concours* work at the Paris Conservatory in 1948, the one-movement, sectionalized *Concertino* demands endurance, range (to d^{'''}-flat), flexibility, control of dynamics, triple- and flutter-tonguing, and advanced finger technique. The piece has a distinctive sound resulting, in part, from Jolivet's employment (after the introduction in the initial Allegro) of a lilting theme in which the interval of a tritone is prominent. The piano plays an important role in the orchestral version both in solo passages and as a coloristic addition to the orchestration. *Concertino* is an exciting, twentieth-century work. [Grade VI, g to d^{'''}-flat, 9:30.] (NC)

Jolivet, André *Deuxième Concerto* (1954). C trumpet, woodwinds, trombone, percussion, harp, piano and contrabass. Solo part and score for sale; piano reduction. Heugel (A. Leduc), 1955.

The influence of American jazz is apparent in this three-movement concerto. In the first entries of the solo trumpet, during the opening movement, Jolivet calls for "wa-wa" effects with the Harmon mute; syncopation is abundant in both of the outer movements.

The accompanying "orchestra" for which Jolivet colorfully scored this work has more in common with a chamber ensemble than with an orchestra; there is no string section, and the work is orchestrated for

two flutes (doubling on piccolos), clarinet (B-flat), English horn, alto saxophone (E-flat), tenor saxophone (B-flat), contrabassoon, trombone, a large percussion section, harp, piano, and contrabass.

To be sure, Jolivet's *Deuxième Concerto* is a work beyond the capabilities of any but advanced performers. The tessitura of the trumpet part is generally high, and e[♭]-flat is called for near the end of the piece. All of the movements in the concerto are worthwhile, but the second movement – made extremely lush by harp and piano arpeggios (in the “orchestral” version) beneath the cantabile trumpet melody – can be unusually effective. [Grade VI, b to e[♭]-flat, 12:30.] (NC)

Jongen, Joseph (Belgian composer; 1873-1953).

Concertino, Op.41 (1913). B-flat trumpet and chamber orchestra. Piano reduction. Éditions Musicales Brogneaux, 1948.

Dedicated to Théo Charlier, Joseph Jongen's early twentieth-century *Concertino*, Op.41, is a single-movement, sectionalized composition written predominantly in a late romantic style. A few suggestions of twentieth-century influences (whole-tone scales, for example) appear in the work. Double-tonguing is required. Ample rest for the soloist has been provided. The piano reduction is unusually pianistic. [Grade IV+, b-flat to b[♭]-flat, 10:00.] (NC)

Jongen, Léon (Belgian composer; 1884-1969). *Cadence et rigodon* (1934). C trumpet and orchestra. Piano reduction. Éditions Musicales Brogneaux, 1948.

Léon's *Cadence et rigodon* was a *concours* piece for the Royal Conservatory at Brussels in 1934. Albeit concise, *Cadence et rigodon* is a technically demanding piece which includes triple-tonguing. Traces of twentieth-century influences, in the form of ninth and thirteenth chords and unresolved seventh chords, are evident in this work. The compass of the solo trumpet part is primarily within the treble staff with only a single b[♭] written; thus, endurance problems are minimal. The piano reduction requires a performer of more than average ability. [Grade V, b-flat to b[♭].] (NC)

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Kalabis, Viktor (Czech composer; b.1923). *Koncert*, Op.36 (1973). C trumpet and orchestra. Piano reduction. Editio Supraphon (Prague), 1975.

Viktor Kalabis was commissioned by the ERATO recording company to write a work for French trumpet soloist Maurice André; the resulting *Koncert* was premiered by André in Nîmes (southern France). Preface notes by Vladimír Sefl state: “By a coincidence of fate, one of the random sources of inspiration is linked

to France and is woven into the fabric of the composition in [an] interesting manner, as we see from the composer's own words: ‘On a visit to the small town of Villevieille I received a plaster statue of an old French drummer. That was the reason why the concerto I was urged to write was given the subtitle *Le Tambour de Villevieille*. The drummer is also very evident throughout the whole composition.’ ”

The work comprises two movements. The first one (*Allegro moderato*) contains many arpeggiated figures in the solo part; contrasting white-note passages also occur in the first movement. The second, extended, movement (*Andante, Vivo, Andante, Allegro vivo*) begins *attacca*. The solo's entrance in the *Andante* section begins with a *Quasi cadenza (rubato)*, followed by the *Allegro vivo*'s bold concluding section with four *G.P.* markings. Eleven measures of a sustained c[♯] in the solo part bring the work to closure. Multiple tonguing will be necessary at times. The print quality is good; the paper quality is fair. *Con sordino* is indicated in the solo part. [Grade V, g-sharp to c[♯], 16:00.] (PD)

Kaminski, Joseph (Israeli composer; 1903-1972).

Concertino (ca.1941). B-flat trumpet and orchestra. Score and parts for rent; piano reduction. Leeds Music (MCA), 1952.

Kaminski was born in Odessa (U.S.S.R.) in 1903, but he studied in Warsaw, Berlin, and Vienna. He settled at Tel-Aviv in 1935 and later became concertmaster of the Israel Philharmonic Symphony Orchestra. His *Concertino for Trumpet and Orchestra* was premiered in Tel-Aviv on May 5, 1941.²⁰ In three contrasting movements (“Un poco Vivaldi,” “Improvisazione,” and “Tarantella”), the difficult concertino is an intentionally humorous work, its purpose effectively carried out in a contemporary idiom. Particularly striking and idiomatically accomplished is Kaminski's parody of Vivaldi in the opening movement. Kaminski exploited the additive color of a percussion battery in the orchestral version. [Grade V, g to c[♯], 16:00.] (NC)

Kanitz, Ernest (American composer; 1894-1978).

Concert Piece (1951). B-flat trumpet and orchestra. Piano reduction. Affiliated Musicians, 1953.

Dedicated to Ingolf Dahl (1912-1970) and the orchestra at the University of Southern California, this is a difficult, contemporary, one-movement work divided into three sections. Bitonality is present. The difficulty of the piece stems more from the “very fast” tempi of the outer movements than from written technically demanding passages (i.e., passages written in small note values). The total range of the

trumpet part is wide, but the tessitura is reasonable. [Grade V, f-sharp to b^b-flat.] (NC)

Karkoff, Maurice (Swedish composer; b.1927). *Concerto*, Op.132 (1976). Trumpet and orchestra. Score and parts available. MS (Swedish Music Information Center).

The orchestra for Maurice Karkoff's *Concerto* is scored for flute (piccolo), oboe (English horn), clarinet (E-flat clarinet, bass clarinet), two horns, trombone, percussion (four performers), and strings. It was premiered in Stockholm on December 17, 1977, by trumpet soloist Hannu Hällman and the Musikaliska akademien, with conductor Jorma Panula. [20:00.] (PD)

Kaufmann, Armin (Rumanian composer; 1902-1980). *Musik für Trompete und Streichorchester*, Op.38 (ca.1948). C trumpet and string orchestra. Piano reduction. Ars Viva Verlag (H. Scherchen, Germany), 1953.

First performed in 1948, this is a three-movement work influenced by early twentieth-century compositional techniques.²¹ [Grade IV+, g to b^b.] (NC)

Kennan, Kent (American composer; b.1913). *Il Campo dei Fiori* (1937, revised 1986). C trumpet and chamber orchestra. Full score and parts for sale or rent. E. F. Kalmus, 1988.

The chamber orchestra for Kent Kennan's *Il Campo dei Fiori* is scored for two flutes (2nd doubles piccolo), two oboes, two B-flat clarinets, two bassoons, two horns, two performers for timpani and percussion (snare drum, suspended cymbal, and triangle), piano, and strings.

In the score's forward, Kennan states: "*Il Campo dei Fiori*, which, literally translated, means 'the field of the flowers,' is the name of a large open-air market in present-day Rome where everything from jewelery [sic] to fish is sold. The music attempts to suggest the confusion of the scene, the riotous color, the shrill cries of the vendors, and the loud haggling over prices. At certain points an intentionally 'out-of-tune' effect is created by the simultaneous use of the major and minor forms of the same chord. In this piece, the trumpet assumes an important solo role."

This musically interesting, albeit brief, single-movement work is marked Vivace. A moderate tessitura (only one c^{''}, though an a^{''} is reiterated a number of times near the end), adequate rest, and the short duration combine to make *Il Campo dei Fiori* very accessible. A few uneven meters contrast with an otherwise simple metric scheme. The performer will need to address a small number of five-note groupings that require multiple tonguing; flut-

ter tonguing is also called for in this work. [Grade IV, g-sharp to c^{''}, 2:30.] (PD)

Korda, Viktor (Austrian composer; b.1900). *Sonatine in drei Sätzen*. B-flat trumpet and string orchestra. Score for sale; piano reduction. L. Doblinger (Associated Music), 1964.

Being but moderately difficult and yet contemporary, although conservatively so, Korda's *Sonatine* would serve well those trumpet students in need of preliminary modern solo material. Further aiding the practicality of this piece is a reasonable piano reduction. Double-tonguing, employed in the last movement – a rondo-like Allegro in 6/8 meter – is prerequisite to performance of this work. In the opinion of William Prizer, who compared the *Sonatine* to Danish composer Knudåge Riisager's (1897-1974) *Concertino*, "Korda's work is less successful... The trumpet is not handled in as interesting a manner."²² [Grade IV, a to b^b-flat, 12:00.] (NC)

Korganov, T. *Concerto*, Op.21. B-flat trumpet and orchestra. Full score for sale. Sovetsky Kompozitor Publishers (Moscow), 1985.

The large, colorful, orchestration for Korganov's three-movement *Concerto* calls for three flutes (3rd doubles piccolo), two oboes (2nd doubles English horn), two B-flat clarinets, two bassoons, contrabassoon, alto saxophone, four F horns, two B-flat trumpets, two trombones, timpani, extensive percussion and keyboard sections, and strings. Although the wind section is generally consistent with typical twentieth-century symphonic scoring practices, the alto saxophone addition and the tuba omission add a bit of variety to the tonal palate.

The composition's first movement (Allegro assai) is both energetic and varied in its musical styles (the solo part includes such indications as *molto cantando*, *Scherzando*, and *tranquillo*). The second movement (Andantino) contains exposed, albeit brief, lines for the orchestra's wind players. At one point, a *dolce* solo alto saxophone line combines with the solo trumpet over a thinly scored accompaniment. The lively final movement (Presto), complete with a cadenza, allows the trumpet soloist many opportunities for multiple tonguing. *Con sordino* is called for in the solo part. [Grade VI, f-sharp to d^{''}, ca.18:00.] (PD)

Krizek, Zdenek (Czech composer; b.1927). *Koncert* (1956-57). B-flat trumpet and orchestra. Piano reduction. Literatury (Editio Supraphon), 1960.

This work was first performed on September 18, 1957, in Prague, with Václav Junek as trumpet soloist and the Symphonic Orchestra AUS conducted by Martin Turnovsky. In a review of several concertos

for trumpet, among them four by Soviet composers, Mary Rasmussen compared Krizek's work to that of the Soviets. Concerning the *Konzert*, she stated, "on the whole it is a naive but honest and workmanlike contribution."²³ [Grade V, a to b", 18:00.] (NC)

Krol, Bernhard (German composer; b.1920). *Magnificat-Variationen*, Op.40. D trumpet and string orchestra. Score and parts for rent; piano reduction. N. Simrock (Associated Music), 1965.

A very demanding work composed in a neobaroque idiom. As implied by its title, Krol's piece is a theme and set of variations, the theme being that used for the section titled *Quia fecit mihi magna* in J. S. Bach's *Magnificat*. Each of the several variations is set in a distinctly different style, meter, and tempo. One variation in particular, a *Molto adagio* in 4/4 meter with the eighth-note equal to 63, including a passage of fifteen nearly continuous measures of playing, is very strenuous for the trumpeter. The overall tessitura is high with an extreme of f"-sharp (with an optional f"-sharp provided). Krol's *Magnificat-Variationen* is musically interesting, but somewhat impractical for recital performances due to range rather than technical rigors or rhythmical complexities. [Grade VI, e' to f"-sharp.] (NC)

Kunz, Alfred (Canadian composer; b.1929). *Sinfonietta No.2* (1961). Trumpet and orchestra. Score on loan, parts for rent. MS (Canadian Music Centre).

Alfred Kunz's *Sinfonietta No.2*, in three movements (Fast; Slow; Fast), is subtitled "A Symphony for Young People." The orchestra is scored for two flutes (one doubles piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani, percussion, piano, harp, and strings. [20:00.] (PD)

Kurz, Siegfried (German composer; b.1930). *Konzert*, Op.23. B-flat trumpet and string orchestra. Piano reduction. Breitkopf & Härtel (Associated Music), 1957.

A three-movement work. (NC)

Laburda, Jiri (Czech composer; b.1931). *Concertino*. B-flat trumpet and string orchestra. String parts for rent; piano reduction. T. Presser, 1979. (PD)

Landl, Peter (Austrian composer; b.1891). *Konzert*, Op.44. B-flat trumpet and orchestra. Piano reduction. J. Kliment, 1957.

This is a predictable, conventional piece, in romantic style, set in three movements. (NC)

Lantier, Pierre Louis (French composer; b.1910). *Concert en trois parties*. C trumpet and orchestra. Piano reduction. H. Lemoine, 1957.

A *concours* piece which is comparable stylistically to Danish composer Knudåge Riisager's *Concertino*. Both works are neoclassical, include satirical passages, and are couched in a mildly dissonant harmonic idiom. Lantier's comparatively short *Concert* is a good work which is suitable for the performance occasion when a difficult, but less-than-serious piece is needed. Reviewed by Mary Rasmussen in the Winter, 1962, issue of the *Brass Quarterly*, 6 (2), 82. [Grade V, g to c", 8:30.] (NC)

Larson, Anna (American composer). *Adagio for Trumpet and Strings* (1990). C trumpet, violin, viola, and cello. Full score and parts for sale. Arsis, 1991.

According to Anna Larson, the three-part accompaniment for her single-movement *Adagio for Trumpet and Strings* could be expanded by doubling the string instruments. The score won a Paul Revere Award from the Music Publisher's Association of the United States in 1991. [ca.6:00.] (PD)

Larson, Martin (Swedish composer; b.1967). *Concerto* (1990). Trumpet and orchestra. MS (Swedish Music Information Center; score retained by the composer).

The orchestra for Martin Larson's *Concerto* is scored for flute (piccolo), oboe (English horn), clarinet (bass clarinet), bassoon (contrabassoon), three horns, timpani, percussion, and strings. [ca.17:30.] (PD)

Larsson, Lars-Erik (Swedish composer; 1908-1986). *Concertino*, Op.45, No.6 (1957). B-flat trumpet and string orchestra. Score for sale; piano reduction. AB C. Gehrman, 1957.

Concertino is a short, three-movement work which, but for extended playing in the last movement, is of very moderate difficulty. The style is quite conservative for a twentieth-century work. The solo part is written within a narrow tessitura, and the melodic and rhythmic material is too repetitive and monotonous. Reviewed by Mary Rasmussen in the Spring, 1960, issue of the *Brass Quarterly*, 3 (3), 118. [Grade III+, e'-flat to a"-flat, 8:00.] (NC)

Note: An arrangement of Larsson's *Concertino* for trumpet and band, by Stig Gustafson, is also available from AB C. Gehrman (1980). (PD)

Latham, William (American composer; b.1917). *Suite* (ca.1952). B-flat trumpet and string orchestra. Score and parts for rent; piano reduction. J. Church (T. Presser), 1955.

Suite was composed no later than 1952, since during that year it was awarded the first prize of the composition contest sponsored by Phi Mu Alpha Sinfonia, American honorary music fraternity. Viewed in terms of the advanced musical styles of the 1970s, this work would be considered conservative. The interval of a perfect fourth permeates the melodies of this piece; its harmonies are quartal. Excellent control of dynamics is required of the soloist in the slow second of three movements; and, command of triple articulations is requisite to performance of the final movement, a Presto in 6/8 meter, with the dotted-quarter-note equaling 196 to 200 beats per minute. Musical value combined with moderate length, idiomatic (but at times difficult) writing for the trumpet, and an excellent piano reduction, make Latham's *Suite* a worthy study and performance piece. For high school students, the first movement (duration, 1:16) or second movement (duration, 2:58) could be played separately, as a solo piece. [Grade V, g to b", 5:44.] (NC)

Lecail, Clovis (Belgian composer; 1859-1932). *Concertino*. E-flat or B-flat trumpet and orchestra. Piano reduction. Evette & Schaeffer, 1922.

In three short movements, this is a conservative, romantic piece. (NC)

Lewis, Sir Anthony (English composer; 1915-1983). *Concerto* (1947). C trumpet and orchestra. Piano reduction. A. Lengnick, 1950.

This concerto is in a mild contemporary idiom. It is uniquely set in two, rather than three or more, extended movements: the first movement is a very slow "Elegy" in 4/4 meter with the quarter-note equal to 44; the second is a spirited "Capriccio" in 9/8 meter with the dotted-quarter-note equal to 126. The predilection of English composers for "open sounds" is particularly evident in Lewis' first movement, which abounds in melodic perfect fourths and fifths for the trumpet. [Grade V, a to c".] (NC)

Liesering, Ludwig (German composer). *Concertino*. B-flat cornet and orchestra. Piano reduction. A. E. Fischer, 1904. (Out-of-print?) (NC)

Lindberg, Nils (Swedish composer; b.1933). *Trumpet Konsert* (1977). Trumpet and orchestra. Score and parts available. MS (Swedish Music Information Center).

The orchestra for Nils Lindberg's *Trumpet Konsert* is scored for two flutes (piccolo), two oboes, two clarinets, two bassoons, four horns, timpani, percussion, harp, strings, piano, bass, and drums. It was pre-

miered on April 15, 1977, by trumpet soloist Jan Allan. [19:00.] (PD)

Linkola, Jukka (Finnish composer; b.1955). *Concerto* (1988). Trumpet and orchestra.

Jukka Linkola's *Concerto* was commissioned by the Nordic Brass Symposium for trumpet soloist Jouko Harjanne. It is included in Harjanne's 1990 recording of Finnish trumpet concertos, produced with the Finnish Radio Symphony Orchestra and conductor Leif Segerstam for the Finlandia label (#FACD-388).

The *Concerto* comprises three movements. Pekka Hako, in the Finlandia recording notes, comments: "The first impression left by the Concerto... is one of primeval power. A mysterious fascination maintains the suspense of the work from beginning to end. The first movement erupts in a violent rhythmic assault from the orchestra, and after several energetic sections the second movement emerges as a beautifully melodic tranquil interlude. The third movement features several displays of virtuosity in the solo passages, followed by a meditative cadenza. The orchestra rounds off the work with determination." [Grade VI, 23:50.] (PD)

Loucheur, Raymond (French composer; 1899-1979). *Concertino* (1954-56). C trumpet and orchestra or clarinet sextet. Piano reduction. Éditions Salabert, 1962.

A good composition, conceived linearly, in a neo-classical vein. The outer movements of the three-movement concertino are lengthy – three and one-half pages each for the solo trumpet – including some extended solo passages which are void of rest. Tonguing technique needed to perform the concertino is minimal for such an advanced work; good lip flexibility is necessitated, however, by some awkward slurring passages. *Concertino* is tonal although Loucheur notated it without key signature, a technique which often results in a high degree of chromaticism. This chromaticism, combined with the demanded slurring technique mentioned above, the upper register being extended to d" for the soloist, and an arduous piano reduction make this charming, at times humorous, work just short of very difficult. [Grade V+, g-sharp to d".] (NC)

Lovelock, William (British composer; b.1899). *Concerto*. C trumpet and orchestra. Score and parts for rent; piano reduction. Southern Music Company (Australia), 1970.

This concerto includes a very difficult, but optional, cadenza, and calls for range to e"-flat. In three movements in traditional order of tempo (Allegro, Moderato, Allegro), the piece is generally euphonious

and late romantic in style. Recorded on *New Concertos for Trumpet*, performed by John Robertson with the Sydney Symphony Orchestra, conducted by Joseph Post (RCA Victrola VICS 1437, side 1). [Grade VI, b-flat to e[♭]-flat, 17:39.] (NC)

Lundin, Dag (Swedish composer; b.1943). *Concertino* (1988). Trumpet and string orchestra. Score and parts available. MS (Swedish Music Information Center).

Dag Lundin's *Concertino* comprises three movements (Allegretto; Molto sostenuto; Final: Allegro brioso). It was premiered on December 8, 1990, by trumpet soloist Anders Strömberg. [15:00.] (PD)

Lundin, Morgan (Swedish composer; b.1926). *Concertino* (1986). Trumpet, string orchestra, and percussion. Score and parts available. MS (Swedish Music Information Center).

Morgan Lundin's *Concertino* comprises three movements: Marciale; Adagio; Rondo (Scherzo). The work is dedicated to "laes Tilly." [17:00.] (PD)

Lundquist, Torbjörn I. (Swedish composer; b.1920). *Trumpet Music* (1980). Piccolo trumpet, percussion, piano, and strings. Score and parts available; piano reduction. MS (Swedish Music Information Center).

Torbjörn Iwan Lundquist's *Trumpet Music* was premiered on November 22, 1980, by trumpet soloist Bo Nilsson. Lundquist dedicated this work to Nilsson. (PD)

Maniet, René (Belgian composer; b.1920). *Concerto* (1961). C trumpet and orchestra. Piano reduction. J. Maurer, 1961.

The vertical sonorities in this work are a potpourri of twentieth-century harmonic devices, among which are quartal chords, supertertian chords, and dissonant vertical seconds. The solo trumpet line, on the other hand, is generally romantically conceived and includes some obvious "patterns" (the G major scale, for instance) which will present no problems to the trumpeter well trained in conventional technique. In total, however, this three-movement piece is demanding. Dissonance between the trumpet part and its accompaniment, double- and triple-tonguing, and range extended up to d[♯] contribute to the difficulties. [Grade V, g to d[♯].] (NC)

Marty, Georges (French composer; 1860-1908). *Choral*. C trumpet and orchestra. Piano reduction. Rouart & Lerolle, 1907. (An edition by International Music is also available.) (NC)

Matej, Josef (Czech composer; b.1922). *Koncert* (1963). B-flat trumpet and chamber orchestra. Score and parts for rent from Cesky hudební fond; piano reduction. Editio Supraphon, 1967.

For a work of the 1960s, this piece, although at times dissonant, is conservative. The vertical sonorities are rather old-fashioned, being primarily tertian-based and including no quartal or quintal harmonies. The themes are quite chromatic throughout; in the first and third movements, the melodies often cluster around a central pitch, within a narrow range. There is a cadenza in each of the three movements: "Allegro drammaticamente," "Tema con variazioni sul modo frygico," and "Finale." With a tessitura for the trumpet written predominantly within and above the treble staff and with passages in the outer movements which demand a fast tongue (including multiple articulations), the technical demands are formidable. [Grade VI, a to d[♯], 15:00.] (NC)

Mayer, William R. (American composer; b.1925). *Concert Piece*. B-flat trumpet and string orchestra. Score and parts for rent; piano reduction. Boosey & Hawkes, 1959.

Mayer's *Concert Piece* is dedicated to Robert Nagel (b.1924). The overall pitch range for the trumpet is from f to b[♭]-flat, but most of the writing is within the treble staff, occasionally rising into the register from f[♯] to b[♭]-flat. Mastery of multiple articulations, flutter-tonguing, and, especially, dynamics – with an overall span of *ppp* to *fff* – are needed to render Mayer's piece.

The work is quite dissonant. At times, one could wish that Mayer had extended his themes for the solo trumpet a bit more; they are frequently too abbreviated. In addition, there is a decided lack of cantabile writing for the trumpet. These two factors do not detract substantially from the overall good impression conveyed by the work. The piano reduction is difficult. Reviewed by Mary Rasmussen in the Spring, 1960, issue of the *Brass Quarterly*, 3 (3), 117-18. [Grade VI, f to b[♭]-flat, 9:00.] (NC)

McCulloh, Byron (American composer). *Concerto No. 1* (1983). C trumpet and orchestra. Score for sale, parts for rent; piano reduction. Accura, 1984.

Byron McCulloh's *Concerto No. 1* includes this publication note: "Commissioned by the students of Anthony L. Pasquarelli to celebrate his twenty-five years of dedicated teaching at Carnegie-Mellon University." It was premiered on May 6, 1984, in Pittsburgh, Pennsylvania, by trumpet soloist Mark Schrello, a former student of Mr. Pasquarelli.²⁴

The work comprises three movements (Maestoso, Allegro Moderato; Adagietto, Presto, Adagietto; Maestoso, Allegro, Moderato, Maestoso, Allegro). Technically awkward passages (including rhythmic patterns that incorporate grace-note groupings), a fairly demanding tessitura, subito dynamic changes, and difficult multiple-tonguing areas (in the second movement's Presto section) make this a challenging composition. Each movement contains a cadenza near the end: wide intervals are found in the first two; the third includes the unusual performance technique of the "trumpet blowing into piano." Trumpet soloists will need both harmon and straight mutes. The print quality of the solo part is fair. [Grade VI, f-sharp to e^{'''}-flat, ca.18:00.] (PD)

Meulemans, Arthur J. (Belgian composer; 1884-1966). *Concerto* (1943). C trumpet and orchestra. Piano reduction. Éditions Musicales Brogneaux, 1954.

A three-movement piece in romantic style. Double-tonguing required. [Grade V, b-flat to b^{''}-flat, 15:00.] (NC)

Meyer, Krzysztof (Polish composer; b.1943). *Koncert*, Op.35 (1975). Solo part edited by Timofei Dokshitser. B-flat trumpet and orchestra. Full score and solo part for sale. PWM Edition, 1978.

Krzysztof Meyer's *Koncert* was commissioned by the organizing committee of the Poznan Musical Spring. It was premiered on April 2, 1976, by trumpet soloist Timofei Dokshitser and the Orkiestra Symfoniczna Panstwowej Filharmonii w Poznaniu, with conductor Renard Czajkowski. The large symphonic orchestra is scored for four flutes (4th doubles alto flute), four oboes, four B-flat clarinets, four F horns, three trombones, tuba, five percussion (with a large variety of instruments), eight first violins, eight second violins, eight violas, eight violoncelli, and four contrabasses. An interesting aspect of Meyer's scoring is the absence of harmony woodwind instruments and orchestral trumpets.

Unmetered, aleatoric-like sections are found in the first of four movements. The middle two movements, lively and virtuosic in their compositional style, will require some multiple tonguing. The final movement opens with a slow, contrasting lyrical section; the solo part is marked *con sordino* at this point. A variety of dynamic shadings are indicated as the piece builds to an aggressive ending. The work's length, combined with a fairly high tessitura (the pitch c^{'''} is found throughout) and shifting rhythmic patterns, results in a demanding composition. The conductor's score includes information on musical symbols found in the work. [Grade VI, e to d^{'''}, 22:40.] (PD)

Morriconi, Ennio (b.1928). *Concerto* (ca.1992). Trumpet, string orchestra, and percussion.

Ennio Morriconi's *Concerto* was premiered by trumpet soloist Mauro Maur and the Filarmonica Marchigiana, with conductor F. E. Scogno.²⁵ (PD)

Moulaert, Raymond (Belgian composer; 1875-1962). *Concertino* (1937). C or B-flat trumpet and orchestra. Piano reduction. Éditions Musicales Brogneaux, 1944.

A *concours* piece for 1937 at the Royal Conservatory in Brussels. Variety is accomplished in this work by changes of tempo within one movement. The style is straightforward and based on nineteenth-century practice. Triple-tonguing required. [Grade V, a to b^{''}-flat, 5:00.] (NC)

Mourant, Walter (b.1910). *Fantasia* (1969). Trumpet, orchestra, and harp. Score for sale, parts for rent; piano reduction. American Composers Edition. (PD)

Müller, Sigfrid W. (German composer; 1905-1946). *Concerto grosso, D-dur*, Op.50. C trumpet and orchestra. Piano reduction. Edition Eulenburg, 1936.

Perhaps the most musically significant of the German pieces composed before 1937. *Concerto grosso* is in contemporary style, of limited difficulty with a top range requirement of only a single a^{''}. Fifteen minutes are needed for performance of the entire concerto, but the soloist does not play in the first of its four movements, thus diminishing problems of endurance. The trumpet themes are bold, and, for the style of writing for solo trumpet in the mid-1930s, idiomatic. [Grade IV, range to a^{''}, 15:00.] (NC)

Nagel, Robert (American composer; b.1924). *Concerto*, Op.8 (1951, revised 1971). B-flat trumpet and string orchestra. Piano reduction. Mentor, 1971.

This three-movement work was conceived in an eclectic twentieth-century style and is deserving of more attention than it has received. The idiomatic trumpet themes are of both cantabile and articulated types; they show the trumpet off to good advantage. Moments in the second slow movement are particularly suggestive of passages in Vincent Persichetti's *The Hollow Men*. Especially practical in Nagel's otherwise difficult concerto is the lack of writing in extreme ranges. Furthermore, as one might expect from Nagel, the well-known first trumpeter of the New York Brass Quintet, the scoring for the solo instrument intelligently allows adequate rest. An excellent recital piece. The 1951 version has been recorded by Eugene Blee, trumpet, with the Peninsula Festival

Orchestra, conducted by Thor Johnson (Composers Recordings Inc., CRI 122). [Grade V, b-flat to a", 13:00.] (NC)

Nagel, Robert *Trumpet Processional* (1961). B-flat trumpet and string orchestra or band. Score and parts for rent; organ reduction. Mentor, 1963.

This is an unpretentious work in ABA form, with exclusively trumpetic themes. (NC)

Nelhybel, Vaclav (Czech-born American composer; b.1919). *Oratio No.1* (1974). Solo trumpet, piccolo, string quartet or string orchestra, and chimes. European American, 1977. (PD)

Nikiprowetzky, Tolia (French composer; b.1916). *Concerto*. C or B-flat trumpet and orchestra. Piano reduction. G. Billaudot, 1987.

Tolia Nikiprowetzky's *Concerto* is dedicated to trumpet soloist Guy Touvron. Reviewed by Keith Benjamin in the May, 1990, issue of the *International Trumpet Guild Journal*, 14 (4), 71-72. [Range to c"-sharp.] (PD)

Nimmons, Phil (Canadian composer; b.1923). *Concerto* (1988). B-flat trumpet / optional flugelhorn and orchestra. Full score and solo part on loan, orchestral parts for rent. MS (Canadian Music Centre).

Phil Nimmons' *Concerto* was commissioned through the Ontario Arts Council and the Laidlaw Foundation by trumpet soloist Daniel Warren and the Kitchener-Waterloo Symphony (Ontario, Canada). It was premiered in November, 1988, by Warren and the orchestra, with conductor Raffi Armenian.²⁶ The orchestra is scored for two flutes (one doubles piccolo), two oboes (one doubles English horn), two clarinets (one doubles bass clarinet), two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (snare drum, small, medium, and large suspended cymbals, glockenspiel, xylophone, and vibraphone), harp, and strings.

Although the *Concerto* is not written in the traditional three-movement form, it is a major work (the full score is 105 pages in length; the solo part is 12 pages) with many stylistic contrasts. Of particular interest is the composer's rhythmic treatment: duple, triple, and compound meters are found throughout the work, as well as sub-divided patterns that require multiple tonguing. The tonal colors of the orchestra and solo instrument(s) also add to the musical interest of the composition. The solo part includes optional flugelhorn passages. Performers will need both harmon and straight mutes for the solo trumpet part. [Grade V+, g to d".] (PD)

Nussio, Otmar (Italian-born Swiss composer; b.1902). *Impromptu*. C trumpet and orchestra. Piano reduction. Ahn & Simrock, 1955.

Impromptu was used at the international contest in Geneva in 1955. It is a cute work with a modern flavor, including some interesting and occasionally surprising changes of key. The overall character of the piece is in keeping with the casual implications of its title. It is, however, by no means easy to perform. [Grade V, g to c"-sharp, 6:30.] (NC)

Osieck, Hans (Dutch composer; b.1910). *Concert*. C trumpet and orchestra. Score and solo part for sale. Donemus, 1960.

Influences of mid-twentieth-century compositional techniques are evident in this four-movement concerto. The second movement is unusual, being titled "Marche populaire" and including simple, straightforward, march-like melodies. The third movement is predominantly a slow series of expressive accompanied recitatives for the solo trumpet, leading directly into the fourth movement, a spirited rondo. The published score, a reproduction of Osieck's manuscript, is very difficult to read. [Grade V, g to b"-flat.] (NC)

Pakhmutova, Alexandra N. (Soviet composer; b.1929). *Concerto* (1955). B-flat trumpet and orchestra. Score and parts for rent; piano reduction by Marcel G. Frank. MCA (H. Leonard), 1964.

According to Nicolas Slonimsky, "[Pakhmutova's] most successful work" is this concerto, premiered in Moscow on June 11, 1955. "Her music is unpretentious and melodious; its thematic resources are derived from Russian folk-songs."²⁷ The concerto is a demanding, one-movement, through-composed work in romantic style, occasionally recalling Tchaikovsky. It has been used occasionally in the United States as a solo piece with university bands. Recorded on *A Modern Russian Concerto Festival*, performed by Sergei Popov, trumpet, with the State Radio Orchestra, conducted by Eugene Svetlanov (Monitor, MC 2030). [Grade V, g to c"-flat, 13:45.] (NC)

Note: A version of Pakhmutova's *Concerto* for trumpet and band is also published by MCA. (PD)

Pakhmutova, Alexandra N. *Concerto* (1955), second version (1978). B-flat trumpet and orchestra. Piano reduction (H. Leonard). State Publisher Muzika (Moscow), 1979.

Alexandra Pakhmutova's second version of her 1955 *Concerto* slightly alters both the length of the introductory Andante section (the new version is a bit longer) and the solo trumpet's tessitura (the new version is a little higher). A more significant change

occurs between rehearsal numbers 31 and 35 of the original version. The amount of musical material in this section has been reduced from 36 measures to 16 measures. Pakhmutova also cut material from rehearsal number 37 of the 1955 version; this change is accompanied by a few modifications of the musical material that surrounded it. For additional information on the two versions of Pakhmutova's *Concerto*, see Anatoly Selianin's article, entitled *The Trumpet Concerto by Alexandra Pakhmutova – second version*, in the September, 1984, issue of the *International Trumpet Guild Journal*, 9 (1), 36-45. [Grade V, g to c"-flat, ca.13:00.] (PD)

Panufnik, Andrzej (Polish composer; 1914-1991). *Koncert Gotycki* (1951). C or B-flat trumpet, string orchestra, harp, and timpani. Score for sale; piano reduction. Polskie Wydawnictwo Muzyczne, 1953. (Also published by Boosey & Hawkes as *Concerto in modo antico, based on old Polish themes.*)

Koncert gotycki is a one-movement work in seven sections. Based on Polish folk songs and often employing modal melodies, it is written in a contrived, romantic idiom. Reviewed by Mary Rasmussen in the Spring, 1963, issue of the *Brass Quarterly*, 6 (3), 135. [Grade IV, g to b", 18:00.] (NC)

Parès, Gabriel (French composer; 1860-1934). *Fantaisie-caprice*. B-flat cornet and orchestra. Piano reduction. A. Frères, 1911.

A *morceau de concours* at the Paris Conservatory for the year 1911, this work bears a dedication to Alexandre Petit, then professor at the Conservatory. The style of writing for the cornet resembles Arban and is typical of pieces from this era. It is a better work than some of its type which are more frequently performed. [Grade IV, f to a"-flat.] (NC)

Patterson, Paul L. (British composer; b.1947). *Concerto* (copyright, 1968). C trumpet, string orchestra, and timpani. Score and parts for rent; piano reduction. J. Weinberger (Boosey & Hawkes).

Patterson's *Concerto* belongs to a small group of compositions in which serial procedure can be found; other works which employ this technique include Karl G. Breuer's *Atonalyse II* and Verne Reynolds' *Concertare II*. A declamatory horizontal statement, by the solo trumpet, of the prime form of the twelve-tone row upon which the first movement is based, is stated at the beginning of the movement. At the same time, Patterson verticalized the prime form of the row in the strings, divided into twelve parts. Serialization of this row occurs throughout the first

movement, but I was unable to discern any other dodecaphonic procedure in the remaining two movements of Patterson's atonal concerto. The solo trumpet part of this interesting composition is difficult, but not excessively so; trumpeters may be troubled more by the dissonance existing between the solo part and its accompaniment and frequently changing meters than by extraordinary technical demands. [Grade V, range to c", 15:00.] (NC)

Pauer, Jiri (Czech composer; b.1919). *Koncert* (1972). B-flat trumpet and orchestra. Score and parts for rent; piano reduction. Panton, 1975.

Reviewed by Charles Gorham in the May, 1979, issue of the *International Trumpet Guild Newsletter*, 5 (3), 17-18. [Range a to d", 14:10.] (PD)

Paulson, Gustaf (Swedish composer; 1898-1966). *Konsert*, Op.131 (1965). Trumpet and orchestra. Score and parts available; piano reduction. MS (Swedish Music Information Center).

The orchestra for Gustaf Paulson's *Konsert* is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, timpani, percussion, and strings. It is dedicated to Stig Lindberg. [18:00.] (PD)

Peaslee, Richard (b.1930). *Nightsongs*. Trumpet and / or B-flat flugelhorn, string orchestra, and harp. Score and parts for sale; piano reduction. J. Boonin, 1974.

This is a through-composed, sectionalized work which seems to have been designed primarily to demonstrate the timbre of the flugelhorn. By also writing sections specified for trumpet, the composer provided opportunities for contrasting the colors of the two instruments within the same composition. The writing for the flugelhorn is in a singing, slurred style, exploiting both the low and high registers of the instrument. The writing for trumpet is more articulated and, at times, fanfare-like. The harmonies range from simple triads to very dissonant chords, including some tone clusters. See also Norman Symonds' *The Nameless Hour*. [Grade IV+, e to b", 9:30.] (NC)

Perrault, Michel (Canadian composer; b.1925). *Fête et parade, concertino* (1952). C trumpet and orchestra. Bonart.

The solo trumpet part in this piece consists almost entirely of fanfare-like bugle-call figures. Written in a conservative romantic style. [Grade IV.] (NC)

Perry, William (American composer; b.1930). *Concerto* (1986). Trumpet / flugelhorn and orchestra.

William Perry's *Concerto* was recorded by trumpet

soloist Armando Ghitalla, with Perry conducting, for the Premier Recordings label (#PRCD-1027). Notes from this recording state: "Thoroughly American in its style and content, its three movements are built around different elements of popular music. The first, entitled *Jazz Promenade*, presents a main theme built on intervals of a fourth which leads to a broad melody for trumpet and strings. For the second movement, *Ballad*, the solo instrument becomes a flügelhorn, which soars lyrically over a soft rock accompaniment of guitar, harp, bongos and triangle. In the final movement, entitled *Carnival!* and marked 'Con Rio Brio,' the Latin rhythms of the rumba are established by a large percussion section over which the solo trumpet and xylophone often duel for supremacy. The closing bars combine the major themes of the second and third movements." [Grade V+, 14:00.] (PD)

Persichetti, Vincent (American composer; 1915-1987). *The Hollow Men*, Op.25 (1944). B-flat trumpet and string orchestra. Score and parts for sale; piano (organ) reduction. Elkan-Vogel (T. Presser), 1948. (Holograph is at the Library of Congress.)

After a poem of the same title by T. S. Eliot, this is a beautiful example of expressive homophonic writing for trumpet and strings, exploiting the trumpet's best abilities to "sing." The predominantly quartal and quintal harmonies of the accompanying voices, being frequently sustained and chorale-like, sound best – in lieu of performance by strings – on organ. Long phrases in the solo trumpet part require excellent breath control as well as command of legato and slurred playing. Rest is intelligently provided. *The Hollow Men* includes no rapid tonguing, and, although it looks deceptively easy, it requires a mature and expressive performer. [Grade IV+, g to b", 8:00.] (NC)

Pierce, Brent (American composer; b.1940). *Quiet Night* (1968). B-flat trumpet and string orchestra. Score and parts for sale. University Microfilms, 1969.

This work, which is not listed in readily accessible catalogues such as the 1993 *Brass Players Guide* (compiled by Dennis Hugh Avey), is a worthwhile piece which can be obtained from University Microfilms. It was inspired by the Composers in Public Schools Program of the Contemporary Music Project, and was composed in 1968 while Pierce worked as composer-in-residence for the public school system of Bismarck, North Dakota.²⁸ According to the composer, writing on the back of the title page, *Quiet Night* was written in ternary form and is neoromantic in style; its "mood," which can be discerned from its title, is

"tranquil." The piece is published in the form of a reproduction of the composer's legible score for trumpet and strings. *Quiet Night* is a functional work, intended for performance by American high school trumpeters. [Grade IV, 6:30.] (NC)

Pilss, Karl (Austrian composer; b.1902). *Konzert, B-dur* (1934). B-flat trumpet and orchestra. Piano reduction. Universal Edition (T. Presser), 1936.

A full-scale work in three movements. Too few romantic works of musical value exist in the trumpet repertory; Pilss' *Konzert* is one of the better ones. The trumpet solo lines are in a familiar idiom – heraldic with contrasting lyrical themes – but coupled with interesting chromatic harmonies; the total result is both pleasing and enjoyable to play. [Grade V, g to d"-flat.] (NC)

Planel, Robert (French composer; b.1908). *Concerto* (1966). C trumpet and string orchestra. Piano reduction. Editions Musicales Transatlantiques (Paris), 1973.

Robert Planel dedicated his *Concerto* to French trumpet soloist Maurice André, who premiered the work in 1966. An excellent recording of the *Concerto* by trumpet soloist David Hickman and The Naples Philharmonic, with conductor Timothy Russell, is available on the Summit label (#DCD-145).

For those performers interested in the twentieth-century solo trumpet repertoire, this work is well worth the preparation time. The *Concerto* comprises three movements. The first one (*Largement, Animé et bien rythmé*) requires a small amount of double tonguing. This movement also contains a number of meter changes and a few awkward triplet sixteenth-note passages. The *Animé et bien rythmé* section includes an contrasting "bien chanté" passage part way through. The solo part in the second movement (*Lent et calme*) is muted throughout. From a technical standpoint, this movement is not overly difficult; endurance, however, is more of an issue. A slow tempo (quarter note equals 58) is combined with only moderate amounts of rest. The soloist, moreover, concludes the movement with a sustained pianissimo *a*". The final movement (*Vivace-gai et léger*) includes a variety of dynamic indications. A brief, challenging "cadence" towards the end of the movement contains many large skips (an octave or larger) and a few awkward intervals; some triple tonguing may be necessary as well. The *Concerto* concludes with an aggressive ending. Only three solo dynamic indications are given after the third movement cadence: *f*, *ff*, and *fff*. The soloist brings the work to closure with a sustained *c*" at *fff*. The musically demanding piano

reduction requires an accomplished musician. [Grade VI-, b-flat to c^{'''}, 16:00.] (PD)

Polgar, Tibor (Hungarian-born Canadian composer; b.1907). *Concertino* (1955). Trumpet and orchestra. Score on loan, parts for rent; piano reduction (1954). MS (Canadian Music Centre).

The orchestra for Tibor Polgar's *Concertino* is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, timpani, percussion (three performers), harp, celesta, and strings. It comprises three movements: Allegro moderato; Elegy: Andante poco mosso; Tarantella: Allegro con brio quasi presto. [13:30.] (PD)

Porrino, Ennio (Italian composer; 1910-1959). *Concertino* (1934). B-flat trumpet and chamber orchestra. Score for sale; piano reduction. G. Ricordi (Belwin-Mills), 1936.

Structurally very interesting, this is a one-movement work in seven sections. The two outer sections recall late baroque melodies and harmonies; the inner sections, a theme and four variations, are more daring and contemporary, even though in a mild manner. Despite its moderate length, Porrino's *Concertino* is technically demanding, including difficult, rapid double-tonguing passages (in Variation III). The overall effect conveyed by this work can be musically pleasing, and, at the same time, is that of a virtuosic display piece. [Grade V, a to b^{''}-flat.] (NC)

Premru, Raymond (American composer; b.1934). *Concerto* (1983). B-flat trumpet and string orchestra. Piano reduction. M. Tezak, 1989.

Raymond Premru's three-movement *Concerto* was commissioned by the International Trumpet Guild for trumpet soloist James Watson. For additional information, refer to a brief article concerning the commission in the February, 1982, *International Trumpet Guild Newsletter*, 8 (2), 4; additional information can be found in the Summer, 1990, issue of *WINDS*, 5 (2), 28. (PD)

Raphling, Sam (American composer; 1910-1988). *Concerto*. B-flat trumpet and string orchestra. Score and parts for rent; piano reduction. Bourne, 1964.

This concerto will be tiring for the featured performer because its three movements are to be played without interruption. Within the movements, adequate rest, resulting in large part from the fragmentary quality of the trumpet melodies, is provided. These fragmented melodies are, however, a limited asset inasmuch as they occasionally engender prob-

lems of pitch accuracy. Both harmonically and melodically, the flavor of Raphling's concerto is contemporary, its harmonies often being quartal. Multiple articulations are not required. The piano reduction by Raphling, himself a concert pianist, is well-written. [Grade V, b-flat to b^{''}-flat.] (NC)

Reiter, Albert (Austrian composer; b.1905). *Konzert*. B-flat trumpet and chamber orchestra. Piano reduction. L. Doblinger, 1965.

The interval of a perfect fourth, in both the trumpet melodies and underlying quartal harmonies, is frequently found in this three-movement, modern work. Reiter negated some of the endurance problems in the concerto by means of well-planned rests for the soloist; but, in total, the work is demanding because of its length, the inclusion of triple-tonguing, and a moderately high tessitura. The piano reduction is easier than the solo trumpet part. [Grade V, a to c^{'''}, 20:00.] (NC)

Reschofsky, Alex (Hungarian composer; b.1887). *Rhapsodie*. B-flat trumpet and orchestra. Piano reduction. F. E. C. Leuckart, 1963.

A predictable work in romantic style. [Grade IV, g to c^{'''}.] (NC)

Reynolds, Verne (American composer; b.1926). *Concertare II* (1969). B-flat trumpet and string quartet, quintet, or orchestra. Score and parts for sale. C. Fischer, 1972.

This interesting work was commissioned by the Getzen Company, American trumpet makers. Reynolds is the horn teacher and a member of the Eastman Brass Quintet at the Eastman School of Music, Rochester, New York. Readers familiar with Reynolds' excellent *Suite* for brass quintet (MCA) will find it to be a much more conservative twentieth-century piece than *Concertare II*.

Concertare II is set in one movement, with four major contrasting sections. The first section begins with two slow, unaccompanied statements, by the trumpet, of a twelve-tone row which is developed throughout the opening section. The second section is marked "fast" and features the trumpet in rapid, articulated sixteenth-note passages. The twelve-tone row is not readily apparent in this section, but the harmonies are, nonetheless, quite dissonant. The third section is slow. It includes a rather free area, without bar lines. In this area, the trumpet plays, in whisper mute, a series of short melodies over sustained trills and somewhat random and dissonant arpeggios, played by the strings. The final section (marked quarter note equals 112, in 4/4 meter) begins in a pointillistic style, reminiscent of Webern. After the

introductory pointillistic material, the trumpet is assigned some fiendishly difficult, tongued sixteenth-note triplet passages, which cascade up and down the range of the instrument. This material is followed by a measured cadenza-like passage for the trumpet, over the strings playing "rapid irregular random rhythms" *col legno*. The work begins an exciting, tumultuous climax with fortissimo repeated eighth-notes, in 3/8 meter. The trumpet repeats b"-flat while the accompanying strings are playing what is basically a widely spread quartal chord which includes one minor second cluster and one major second cluster. The 3/8 section ends with a silent bar, under a fermata, to be followed by a slower four-bar tag (in 4/4) which concludes the work.

Concertare II is of considerable musical interest. It is a very advanced, dissonant piece. Except for Reynolds' suggestion at one point, that "the trumpet player might wish to insert his own ad lib cadenza," I don't consider it to be avant-garde. Because of its idiom and some extreme technical demands, it requires a trumpeter of exceptional technical and musical skill. [Grade VI+, e to c", 16:30.] (NC)

Riisager, Knudåge (Danish composer; 1897-1974).

Concertino, Op.29. C or B-flat trumpet and string orchestra. Score and parts for sale; piano reduction. W. Hansen (G. Schirmer), 1935.

This concertino has been very popular in the United States. The spirited first and third movements are in a neoclassical style with frequent idiomatic scale-like passages. Marked by the composer: "Andante semplice, molto espressivo ma con simplicitas," the central movement is in a more pensive mood and consists of a singing trumpet melody covering the limited pitch compass from d' to d"-sharp. Demanding facile control of single and multiple tonguing, *Concertino* is difficult, but it does not require exceptional endurance and is approachable. High c" appears only twice, briefly, in the entire work. Unfortunately, the reduction for keyboard is very demanding and is not pianistic. *Concertino* has been recorded on *First Chair Encores*, performed by Gilbert Johnson, trumpet, with the Philadelphia Symphony Orchestra, conducted by Eugene Ormandy (Columbia, ML 6191 and MS 6791, side 2, band 1). [Grade V, b-flat to c", 10:00.] (NC)

Rivier, Jean (French composer; 1896-1987). *Concerto*. C trumpet and string orchestra. Score for sale, parts for rent; piano reduction. G. Billaudot (T. Presser), 1971.

The polytonal and, at times, humorous melodic and harmonic idiom used in this work is much the same as that found in the *Concerto pour saxophone*

alto et trompette, discussed above. The trumpet solo lines in the concerto for trumpet are more demanding, primarily due to endurance problems engendered by Rivier's instructions to link each of the three movements together. There are, in addition, some extended, tiring passages in the very slow second movement. [Grade VI, a-flat to c", 15:15.] (NC)

Roger, Kurt G. *Concerto Grosso No.I*, Op.27 (1938).

B-flat trumpet, timpani, and string orchestra.

Full score for sale. J. & W. Chester, 1954.

Kurt George Roger's three-movement *Concerto Grosso No.I* is a moderately difficult work. The first movement (Animato ma pesante) includes a short cadenza that ends with a two-octave downward skip. The second movement (Adagio, molto sostenuto ed espressivo), with contrasting lyrical lines, calls for a *sordino*. The final movement (Con brio) begins with a fugal treatment of the melodic material; a second, longer cadenza occurs near the work's ending. [Grade IV, g-flat to b"-flat, 15:00.] (PD)

Rubin, Marcel (Austrian composer; b.1905). *Konzert*

(1972). C or B-flat trumpet and orchestra. Piano reduction. L. Doblinger, 1975.

The orchestra for Marcel Rubin's *Konzert* is scored for piccolo, flute, two oboes (one doubles English horn), two clarinets, two bassoons, four horns, two trumpets, two trombones, tuba, timpani, percussion, harp, and strings. In four movements, this composition contains a variety of musical styles. The first movement (Molto sostenuto) includes many *espressivo* lines. The second movement (Allegro con brio), which includes contrasting, lively passages, uses 5/4, 2/2, and 3/4 meters. The solo part in the third movement (Andantino, Allegretto, Andantino) is marked *con sordino* throughout. The concluding, energetic fourth movement alternates between duple and triple meters. No unusual contemporary techniques are called for in this work; the musical substance, however, is very good. Although a lengthy work, a number of well-placed rests do exist. Print quality of the two solo parts (one each for C and B-flat trumpets) is very good. [Grade V+, f-sharp to c", 22:00.] (PD)

Ruysen, Pierre C. (French composer; 1892-1965).

Allegro. C or B-flat trumpet and orchestra. Piano reduction. G. Delrieu, 1950.

Ruysen's choice of harmonies in this work is well within the boundaries of nineteenth-century harmonic practice. The trumpet melodies are, however, somewhat satirical, conveying an overall impression of quite moderate contemporary style. [Grade IV, g to g", very short.] (NC)

Sagvik, Stellan (Swedish composer; b.1952). *Svensk (Sörmländsk) Concertino*, Op.114i (1983). Trumpet and string orchestra. Score and parts available. MS (Swedish Music Information Center). [8:30.] (PD)

Salmhofer, Franz (Austrian composer; 1900-1975). *Trompetenkoncert*, Op.13 (1922). C trumpet and orchestra. Score and parts for rent. MS. Universal Edition (T. Presser).

Salmhofer was only twenty-two years old when he composed this work. It is a melodious one-movement piece, in three distinct sections, written in late romantic style. [Grade IV, range to c^{'''}.] (NC)

Sampson, David (American composer; b.1951). *Triptych* (1991). B-flat trumpet / optional flugelhorn and orchestra. Reduction for chamber orchestra. MS. (For rental information, contact the composer: 166 W. Hanover Ave., Morristown, NJ 07960-2801.)

David Sampson's *Triptych*, commissioned by the International Trumpet Guild, is dedicated to trumpet soloist Raymond Mase. The chamber orchestra version (flute, oboe, clarinet, bassoon, one percussion, timpani, and strings) was premiered by Mase on May 21, 1993, at the International Trumpet Guild Conference in Akron, Ohio. The world premiere of the full orchestra version was performed on July 23, 1993, by Mase and the Aspen Chamber Symphony, with conductor Lawrence Foster. Scoring for this version includes three flutes (3rd doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (anvil, xylophone, four temple blocks, snare drum, woodblock, glockenspiel, triangle, small bass drum, cowbells, whip, field drum, suspended cymbal, marimba, tenor drum, woodblock, large tam-tam, and triangle) and strings.

Triptych comprises three movements: Introduction; Main Movement, for optional flugelhorn; Conclusion. Sampson, in the 1993 Aspen Music Festival program notes, remarks: "The form is similar to the Christian triptychs in which there is a central panel and two flanking panels half its size that fold over it... Although there is no religious content in *Triptych*, the focus of the entire work is on the center or main movement. It is the longest and most involved movement including two cadenzas and a variety of moods. The first movement or introduction is intended to draw one into the second with dramatic and impulsive gestures that leave one feeling the need for more. The third movement or conclusion serves as a coda with a quick tempo and exhilarating flourishes in all of the instruments. Thematic material from the first

movement is heard again but in a bolder, more positive guise, and the work concludes with one more full orchestral outburst." For additional information on *Triptych*, refer to the "Premieres Recital" article in the September, 1993, issue of the *International Trumpet Guild Journal*, 18 (1), 22-23. [ca.17:00.] (PD)

Sancan, Pierre (French composer; b.1916). *Rapsodie* (ca.1970). C trumpet and orchestra. Score for sale; piano reduction. Éditions Rideau Rouge, 1970.

A *concoeur* work at the Paris Conservatory in 1970. At times, it is an extremely dissonant piece; it is decidedly twentieth-century in concept. Among the devices Sancan used are dissonant tertian harmonies, tone clusters and cluster chords, and quartal chords. *Rapsodie* is organized in two sections. The first section is rhapsodic in character, beginning with a one-page, at times quasi-improvisatory passage for unaccompanied trumpet, using both cup and straight mutes. The second section is a presto in 2/4 meter, marked "comme une czardas." There is considerable use of the low register in the work, and it includes flutter-tonguing. [Grade V, f-sharp to c^{'''}.] (NC)

Sandström, Jan (Swedish composer; b.1954). *Trumpet Konsert* (1987). Trumpet and orchestra. MS (Swedish Music Information Center).

The orchestra for Jan Sandström's *Trumpet Konsert* is scored for two flutes (piccolo), two oboes, two clarinets (bass clarinet), two bassoons (contrabassoon), two horns, two trumpets, trombone, percussion (two performers), and strings. It was premiered on September 3, 1987, by trumpet soloist Håkan Hardenberger and the Gävleborgs Symphony Orchestra, with conductor Doron Salomon. [20:00.] (PD)

Sapieyevski, Jerzy (Polish-born American composer; b.1945). *Concerto "Mercury"* (ca.1976). E-flat or C trumpet and wind orchestra. Score and parts for rent; piano reduction. C. F. Peters, 1978. (A later version for trumpet and orchestra is also available from C. F. Peters.)

Jerzy Sapieyevski's *Concerto "Mercury"* is part of the American Wind Symphony commissioning project. It was first performed during the summer of 1976 by Bruce Wheeler and the American Wind Symphony Orchestra, under the direction of Robert Austin Boudreau.²⁹ The work is dedicated to trumpet soloist Armando Ghitalla.

The concerto comprises two movements (Allegro ma non troppo; Andante, Allegro, Andante). The first movement calls for the soloist to move among three different locations. The first location is off stage. Following the soloist's first musical statement, a second

standing location is indicated: “off stage (closer).” Eventually, the soloist is instructed on stage. This movement consists of a variety of moods, including a *Cantabile* section, lines that emphasize the rhythmic quality of the music, and two cadenza-like *quasi ad libitum* passages.

The first movement’s rhythmic divisions emphasize a duple quality; the second movement’s rhythmic divisions stress a triple quality. Similar to the first movement, the second movement also contains a variety of musical moods; this movement, though, includes a number of grace-note groupings not found in the previous movement. The tessitura of *Concerto “Mercury”* is not overly demanding. Sapieyevski’s detailed markings of the dynamics and articulation, however, will require the careful attention of the soloist. Multiple tonguing and a few technically awkward passages add to the composition’s difficulty. The print quality of the solo part is very good. [Grade VI, d'-flat to c"', 14:00.] (PD)

Schibler, Armin (Swiss composer; b.1920). *Konzert*, Op.68 (1960-61). C trumpet and orchestra. Piano reduction. Universal Edition (T. Presser), 1967.

A very dissonant, but not completely atonal piece. While there are some passages present in this work where twelve-tone rows can be identified, I was unable to locate any consistent, conventional application of twelve-tone procedure. Schibler frequently wrote unaccompanied statements for the trumpet, a technique which alleviates the problems of balance sometimes present between the soloist and accompanying instruments in pieces of this genre. *Konzert*, Op.68, is an extended composition in three movements, labeled “Introduktion und Tanz,” “Improvisation,” and “Marsch.” The piano reduction, a reproduction of manuscript, is both difficult to read and unsuccessful; the latter circumstance is due to the impossibility of reducing extensive percussion parts – appearing in the third movement – for keyboard. Performed by an advanced trumpeter, Schibler’s *Konzert* could be exciting. [Grade VI, a to c"', 21:00.] (NC)

Schifrin, Lalo (Argentine-born American composer; b.1932). *Concerto*. Trumpet, percussion, and wind orchestra. Full score and parts for rent. C. F. Peters, 1967.

Lalo Schifrin’s *Concerto* is part of the American Wind Symphony commissioning project. The wind orchestra calls for piccolo, flute, alto flute, two oboes, English horn, E-flat clarinet, two B-flat clarinets, bass clarinet, two bassoons, contrabassoon, five F horns, five B-flat trumpets, five trombones, tuba,

large percussion section (five performers), harp, and piano. The work comprises three movements: Allegro Moderato (cadenza); Lento non troppo; Vivace. [18:00.] (PD)

Schmidt, William (American composer; b.1926). *Concerto* (1986). C trumpet and orchestra. Full score and parts for sale; piano reduction. Avant Music (Western International Music), 1986.

William Schmidt’s *Concerto*, commissioned by the International Trumpet Guild, was premiered on April 5, 1986, by trumpet soloist Anthony Plog and the Pacific Symphony.³⁰ According to a General News item in the September, 1986, issue of the *International Trumpet Guild Journal* [11 (1), 5], a review of the premiere describes the work as “... a challenging showpiece for a soloist that would interest and/or intrigue lovers of brass writing.”

The three-movement concerto displays a number of stylistic contrasts. One such example occurs in the second movement (Adagio), where the pulse fluctuates between the original marking of quarter note equals 72 and a second indication of dotted-quarter note equals 92. The outside movements also illustrate stylistic contrasts. Frequent metric changes, in addition to a variety of rhythmic patterns, add to the musical interest of these movements. Although the *Concerto*’s tessitura is only moderately demanding, the composition remains a difficult piece. This is due primarily to its length (a 16 page solo part!), limited rests, a number of technically demanding passages (including wide intervallic skips), and the many opportunities for multiple tonguing. Cup, harmon, and straight mutes are indicated the solo trumpet part. [Grade VI, g to c"', 21:00.] (PD)

Note: Schmidt’s *Concerto* (1986) for C trumpet and orchestra should not be confused with his *Concerto* (1978) for C trumpet and symphonic winds. The score and parts for the latter work, published by Avant Music (Western International Music, 1978) are for sale. For additional information about the 1978 *Concerto*, refer to Jeffrey Piper’s review in the February, 1981, issue of the *International Trumpet Guild Newsletter*, 7 (2), 19.

Schmitt, Florent (French composer; 1870-1958). *Suite*, Op.133. C trumpet and orchestra. Piano reduction. Durand, 1955.

This is a composition which is performable only by the expert player. It was a *concours* piece at the Paris Conservatory in 1955, and is a full-scale work in three movements. A prominent feature of this modern suite is the consistent angularity of the melodies in both the solo and orchestral voices of the outer movements. [Grade VI, f-sharp to d'''-sharp, 16:00.] (NC)

Schönbach, Dieter (German composer; b.1931). *Konzert*. D or F trumpet and chamber orchestra. Piano reduction. W. Müller Sueddeutscher Musikverlag, 1959.

In three movements, this is a neobaroque work: “after Domenico Scarlatti (1685-1757)” is indicated on its title page. Rhythm and frequently changing meters are the most “modern” aspect of this piece since the melodic and harmonic content are closer to what one would find in a keyboard sonata by Scarlatti. Available in two editions – one in G major for trumpet in D, and one (a minor third higher) in B-flat major for trumpet in high F or piccolo B-flat – Schönbach’s concerto must be classed at the very difficult level. Even in the lower version for trumpet in D, endurance is a slight problem because of the high tessitura of the solo line and an extended passage for the soloist in the middle movement. In addition, some trills, mordents, and grace notes present in this work are awkward to perform. [Grade VI, for version in G major: d' to d'''.] (NC)

Schrøder, Walther (Danish composer; b.1895). *Konzert*, Op.45. B-flat trumpet and orchestra. Piano reduction. Skandinavisk Musikforlag, 1946.

A three-movement work in late romantic style. An expansive opening movement (four pages for the solo trumpet) adds to the strenuous endurance demands, including range up to c''. Predictably in a romantic piece, fanfare-like figures and triple-tonguing are present. [Grade VI, a to c'''.] (NC)

Schuller, Gunther (American composer; b.1925). *Concerto* (1979). Trumpet and chamber orchestra. Score and parts for rent; piano reduction by Robert Waddell. Associated Music (G. Schirmer), 1985.

The name Gunther Schuller is well known in the brass world because of his multifarious contributions as horn performer, composer, conductor, author, jazz and ragtime expert, publisher, and educator. More specifically, we all know and most of us have performed his now classic *Music for Brass Quintet* of 1961. In this *Concerto for Trumpet and Chamber Orchestra*, completed in 1979, eighteen years and some fifty-six major compositions after the brass quintet, Schuller has bequeathed to the trumpet world a work which is, both musically and technically, a *pièce de résistance*.

Perpetually the champion of the “underdogs of the orchestra,” Schuller has contributed concertos for such unlikely solo instruments as the contrabassoon and double bass, and for more conventional ones such as

the saxophone, viola, bassoon, and flute. In a note on the inside cover of the reduction, the composer cautioned: “The unique instrumental colors and textures of this composition are impossible to capture in a piano reduction. Therefore, [the] ‘piano score’ is intended by the composer for rehearsal and study purposes only; under no circumstances is it to be used for performance.”

The concerto was commissioned by the Ford Foundation for Gerard Schwarz, the superb virtuoso trumpeter turned successful conductor, who rendered its world premiere performance on August 25, 1979 at the White Mountains Center for the Arts Festival, in Jefferson, New Hampshire, with the Festival Orchestra and the composer conducting. Despite the range demands and technical difficulty of the piece, it has received three other successful performances by trumpeter Stephen Burns: with New York’s Y Chamber Symphony conducted by Gerard Schwarz on January 25, 1981; with the Longy School of Music Summer Chamber Orchestra, Basil Chapman, conductor, on August 7, 1981, in Cambridge, Massachusetts; and with the Houston Symphony Chamber Orchestra conducted by C. William Harwood, on November 20, 1982. Because Schuller’s aesthetic deters him from writing down to either the performer or to the audience, his solo concerto writing precludes successful performance by any but the most highly accomplished musicians. However, this concerto is within the reach of many of our principal trumpeters in American symphony orchestras as well as some of the conservatory/college/university teachers.

Schuller, who is famous for producing compositions inspired by things visual and colorful (e.g., *Seven Studies on Themes of Paul Klee*), has produced a magnificent concerto which is thoroughly immersed in a delightful palette of succulent and colorful scoring for both soloist and orchestra. The concerto is unusually presented in four rather than the customary three movements. The first movement opens with a mysterious, exotic-sounding Introduction marked “calmo,” with the eighth note equal to M.M. 76 and the trumpet sneaking in, in Harmon mute, to expose some rhapsodic, recitative-like and rhythmically complex melodic passages. The Introduction leads to a masculine yet jaunty “Allegro comodo,” the trumpet being assigned characteristic sixteenth-note passage work including some extremely rapid double-tonguing, performed above a Stravinsky-like repeated eighth-note ostinato in the orchestra (in four beats to the measure). For contrast, the movement includes some beautiful lyrical and rhythmically simple passages; and after the return of the masculine trumpetistic theme from the “Allegro comodo,” the movement concludes with a recapitulation of the slow

and calm mood of its Introduction. Movement II is a Scherzo-Trio-Scherzo at a vivace tempo. Here, among other difficulties, the trumpeter is required to triple-tongue on e[♭]-flat followed a mere four measures later by triple-tonguing on low f! A return to the Scherzo followed by some slow but brilliant passage work brings the movement to an end. A short, drawn out, slow third movement concludes with a challenging full-page cadenza leading directly into a molto vivace fourth movement. Here, the trumpet is required again to play very rapid double-tonguing patterns on sixteenth-note passages over a repeated eighth-note ostinato, reminiscent of the first movement. The final movement is virtually a pyrotechnical fireworks display of musically interesting, idiomatic, thrilling passage work. This movement demonstrates once again that Schuller is without peer in regard to his understanding and exploitation of the capabilities of the instruments.

Undoubtedly, Schuller's profound knowledge of and intense devotion to jazz influenced his abundant and clever use of an extensive battery of timbre altering muting effects in this work – ranging from employment of the Harmon, megaphone, solotone, cup and other mutes, for example, to such specific directions as “in hat, half covered.”

The piece has attractive melodies and harmonies which are of that highly personal, pan-stylistic musical language, short of the avant garde, unique to Schuller. Of the concertos for trumpet and orchestra which have been published during the twentieth century, Schuller's concerto is unique; there is no other like it. D.M.A. students looking for challenging performance material should consider this work. Unquestionably, the score should be in the library of every institution that serves trumpeters, composers, and students of American music. [Grade VI+, f to e[♭]-flat, 22:00.] (NC)

Schwaen, Kurt (German composer; b.1909). *Sechs Bagatellen*. B-flat trumpet and string orchestra. Score and parts for sale; piano reduction. VEB Deutscher Verlag für Musik Leipzig (A. Broude), 1972.

In keeping with the implications of the title *Bagatellen*, each of these six pieces is short. The trumpet melodies are monotonous. The harmonies can be classified as twentieth-century types (major chords with the third omitted, for example), but they are simple, naive, and unimaginative. [Grade III+, a to g[♭].] (NC)

Seegerstam, Leif (Finnish composer; b.1944). “*So It Feels ...*” (1985/90). Trumpet and orchestra.

Leif Seegerstam composed “*So It Feels ...*” for trumpet soloist Jouko Harjanne. The work is included in Harjanne's 1990 recording of Finnish trumpet concertos, produced with the Finnish Radio Symphony Orchestra and Seegerstam, conductor, for the Finlandia label (#FACD-388).

Seegerstam, whose background includes trumpet performance, has composed seven concerto versions of “*So It Feels ...*” The first version was written for violin; the seventh version is the present composition. Pekka Hako, in the Finlandia recording notes, states: “The impression is that the composer, with tongue slightly in cheek, has wished to give the soloist the opportunity to demonstrate virtually everything that can be done on the instrument. The soloist's technical competence is put to the test by the extreme dynamics, glissandi, clicking of valves and striking the bell of the instrument with a triangle beater, as well as by the excruciatingly difficult cadenza consisting of wide intervals in the upper register. In this work, the trumpet soars nobly and heroically above the rest of the orchestra.” [Grade VI, 17:00.] (PD)

Note: According to the *Baker's Biographical Dictionary of Musicians* (eighth edition; 1992), Seegerstam composed an earlier work for trumpet and orchestra entitled *Seven Red Moments* (1967).

Selig, Robert L. (American composer; 1939-1984). *Mirage* (1967). Trumpet and string orchestra. Score and parts for rent. Margun. (PD)

Senée, Henri. *Concertino*. B-flat cornet and orchestra. Piano reduction. Southern Music Company, 1945.

This is another Arban-like cornet piece. In three movements, (“Introduction,” “Romance,” and “Ballet”), it is as good a piece as many better-known works of its genre. [Grade IV, g-flat to a[♭]-flat (ossia c[♭]).] (NC)

Sermilä, Jarmo (Finnish composer; b.1939). *Pentagram* (1972). B-flat trumpet and chamber orchestra. Score and solo part for sale. Jase-musiikki (Edition Reimers), 1980.

The chamber orchestra for Jarmo Sermilä's single-movement *Pentagram* is scored for two bassoons, four horns, six cellos, two double basses, and percussion (three performers). The composition includes many contrasting sections. Indications such as *Calmato* (*rubato*), *Energico*, *Espressivo*, *Misterioso*, and *Lamentoso* occur throughout the solo part. Contemporary performance techniques include *aleatorio* sections, a quarter-tone glissando, unison trills, and flutter tonguing. A few technically awkward passages

and a variety of dynamic shadings add to the work's difficulty level. Some multiple tonguing may be necessary; a cup mute is required. The solo part is printed on heavy-stock paper. [Grade V+, f to c", ca.11:00.] (PD)

Sevius, Sven (Swedish composer; b.1928). *Concertino* (1966). Trumpet and orchestra. Score and parts available; piano reduction. MS (Swedish Music Information Center).

The orchestra for Sven Sevius' *Concertino* is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, trombone, timpani, percussion, and strings. [10:00.] (PD)

Sevius, Sven *Serenad* (1975). Trumpet and orchestra. Scores and parts available. MS (Swedish Music Information Center).

Sven Sevius' *Serenad* is scored for the same instrumentation as his *Concertino* (1966). It was premiered on April 13, 1975, by trumpet soloist Erik Pettersson and Sevius, conductor. [6:00.] (PD)

Shakhov, Il'ia È. (Soviet composer; b.1925). *Kontsert* (1955). B-flat trumpet and orchestra. Piano reduction. State Music Publishers, Moscow, 1963.

The solo trumpet part in Shakhov's three-movement concerto is actually modern-sounding. In the overview, however, the concerto is late romantic in style. Unfortunately, the opening movement is seven pages long (for the solo trumpet), creating a somewhat impractical situation for the performer, if only in terms of the endurance problems caused by excessive length. Reviewed by Mary Rasmussen in the Winter, 1963, issue of the *Brass Quarterly*, 2 (2), 86. [Grade V, a to b"-flat (ossia c"), 15:00.] (NC)

Shchelokov, Viacheslav I. (Soviet composer; 1904-75). *Kontsert No.1* (1928). B-flat trumpet and orchestra. Piano reduction. State Music Publishers, Moscow, 1956. (Out-of-print?)

A comparatively short, three-movement concerto, in romantic style. Triple-tonguing required. [Grade IV.] (NC)

Shchelokov, Viacheslav I. *Kontsert (detskii)* [*Children's Concerto*] (1954). B-flat trumpet and orchestra. Piano reduction. State Music Publishers, Moscow, 1968. (Out-of-print?)

This is a short piece which could be recommended to the young trumpeter. Although this one-movement, sectionalized concerto is in a conservative romantic style, it is musically more satisfying than most available compositions intended for neophyte performers. Unfortunately, it is probably presently

out-of-print, and is not generally available in America. [Grade II, short.] (NC)

Sköld, Yngve (Swedish composer; 1899-1992). *Konsertstycke*, Op.37 (1939). B-flat trumpet and orchestra. Piano reduction. MS (Swedish Music Information Center).

A one-movement work, stemming from nineteenth-century melodic, harmonic, and rhythmic practice. Some extended passages and frequent writing in the register from f' to c" demand stamina from the trumpeter. On the other hand, there are no difficult tonguing problems in Sköld's piece, most of the solo lines being slurred. The reduction for keyboard is pianistic and moderately difficult. [Grade V, e-flat to d", 8:00.] (NC)

Snow, David (American composer; b.1954). *On Clearwater Mountain* (1986). C trumpet, two antiphonal string ensembles, harp, and timpani. MS.

David Snow's *On Clearwater Mountain* was written for trumpet soloist Chris Gekker. The work was premiered by Gekker at Lawrence University on April 16, 1989, with conductor Robert Levy.

In one continuous movement, this work comprises four distinct sections. The first section is slow. The second, very rhythmic section is marked "molto agitato." A slow fugue, described by Snow as "Bartókian," makes up the third section. The final section (Coda) concludes the work with an elegy-like ending. Both the solo trumpet part and the string parts are demanding. Triple tonguing and a number of fast, awkward passages add to the solo part's difficulty level. For additional information, contact the composer: 9420 Vineyard Haven Dr., Gaithersburg, MD 20879. [Grade VI-, range to b", ca.14:00.] (PD)

Stadlmair, Hans (Austrian composer; b.1929). *Concerto* (1967). D trumpet and string orchestra. Score for sale, parts for rent. C. F. Peters, 1972. [24:00.] (PD)

Starer, Robert (Austrian-born American composer; b.1924). *Invocation*. B-flat trumpet and string orchestra. Piano reduction. Easton Music (R. King), 1962.

An excellent and very expressive modern work. Some of its contemporary sound is derived from Starer's use of tone clusters, added-note chords, and fourths moving in parallel motion. Most of the melodic writing for the trumpet is in a declamatory, although not always articulated, style, very effectively written in a highly personal manner. Careful attention to rhythm and dynamics and the ability to play in tune muted are requisite to performance of

this piece. The sparsely textured piano reduction is easy. Starer's *Invocation* can be highly recommended for use as a contest or recital piece. [Grade IV+, b-flat to b⁻-flat, 3:42.] (NC)

Note: A version of Starer's *Invocation* for trumpet and wind ensemble is also available from R. King. (PD)

Stegmann, Richard. *Virtuosa; Konzert-polka*. B-flat trumpet and orchestra. Piano reduction. Rühle & Wendling, 1929.

Although Stegmann specified *für solo trompette* on the title page of this polka, it is written in the American cornet virtuoso style typical of pieces such as Edwin F. Goldman's (1879-1956) *American Caprice* (C. Fischer, 1949). (NC)

Stekke, Léon (Belgian composer; 1904-1970). *Concerto*, Op.17 (1937). C or B-flat trumpet and orchestra. Piano reduction. Éditions Musicales Brogneaux, 1938.

A technically brilliant and consequently difficult composition. It is cast in three continuous movements: "Allegro moderato," "Andante," and "Allegro marcato." A polyglot of musical styles and techniques is evident in this *concoirs* piece: contemporary 7/8 meter signature in the first Allegro moderato; American jazz influence in the middle movement with its blues-like melodies and chords of the ninth, eleventh, and thirteenth; virtuosic devices such as triple-tonguing (in all movements); and flutter-tonguing in the last movement. [Grade V, b-flat to b⁻.] (NC)

Stock, David F. (American composer and conductor; b.1939). *Tekiah* (1987). C trumpet and chamber orchestra. Solo part for sale, score and orchestra parts for rent. American Composers Edition.

David Stock's *Tekiah* was premiered in June, 1988, by trumpet soloist Stephen Burns and the Pittsburgh New Music Ensemble, with the composer conducting. This group also recorded the work for the Northeastern Record label; the recording is yet to be released. The chamber orchestra is scored for flute (alto flute), oboe (English horn), clarinet (bass clarinet), bassoon, horn, flugelhorn (piccolo trumpet), trombone, harp, piano, percussion (one), and string quintet. According to Stock, this 15 member ensemble can be expanded by use of a small string section in place of the string quintet.

Tekiah is a three movement work in which the last two movements are *attacca*. The first movement (Light, airy, propulsive) is fast (quarter note equals 144). The form of the middle movement (Warm, Flex-

ible tempo) is ABA. It opens with slow, "bluesy" material, followed by a scherzo section. The second A section is based on the movement's original thematic material. One interesting aspect of the second movement is the number of meter changes: the first 50 measures have a meter change at every bar line. The final movement (With energy, relentlessly) is written in a fast, brilliant style. This movement contains a number of technically challenging passages; wide intervals occur throughout as well (e.g., g-flat, followed by an f⁻ in the next measure). According to Burns, the third movement evens quotes Hummel's *Concerto*. The solo part calls for hat, harmon and straight mutes, and plunger. [Grade VI+, g-flat to f⁻, 20:00.] (PD)

Stockhausen, Karlheinz (German composer; b.1928). *Michaels Reise um die Erde* (1978). Trumpet and orchestra.

This is the second act from *Thursday*, an opera by Karlheinz Stockhausen. (PD)

Stöhr, Richard (Austrian composer; 1874-1967). *Konzert*, Op.40. B-flat cornet and orchestra. Piano reduction. L. Oertel, 1914.

Stöhr was born in Vienna in 1874. At age 65 (in 1939), he was compelled to leave Vienna and came to the United States.³¹ *Konzert*, Op.40, was published in 1914 while Stöhr was still in Austria and, thus, can be considered an Austrian work. It is a three-movement, romantic piece which modulates freely and frequently. Although this work was written for cornet, the solo lines show no signs of influence from the American cornet virtuoso "polka style" which was so popular in the United States as early as 1875. Rather, Stöhr's *Konzert* was written in what might be better described as a "European cornet virtuoso style," more akin to that found in a solo by Arban, but without triple-tonguing. Versatile pedagogue,³² author, and composer, Richard Stöhr died in Vermont in 1967 at the age of 93.³³ (NC)

Surdin, Morris (Canadian composer; 1914-1979). *5 Shades of Brass* (1958). Trumpet and orchestra. Score on loan, parts for rent. MS (Canadian Music Centre).

The orchestra for Morris Surdin's *5 Shades of Brass* is scored for two flutes, two oboes (one doubles English horn), two clarinets, two bassoons, four horns, two trumpets, two trombones, tuba, percussion, harp, and strings. The work comprises six movements: Allegro barbaro; Incident I: with vigour, gently; Tranquillo; Incident II: capriccio; Gently; Allegro barbaro. [25:00.] (PD)

Sylvan, Sixten (Swedish composer; b.1914). *Konsert, Op.4* (1947). Trumpet and orchestra. Parts available. MS (Swedish Music Information Center; score retained by the composer).

The orchestra for Sixten Sylvan's *Konsert* is scored for two flutes (piccolo), two oboes (English horn), two clarinets, two bassoons, two horns, two trumpets, trombone, timpani, and strings. [17:00.] (PD)

Symonds, Norman (Canadian composer; b.1920). *The Nameless Hour* (1966). Improvised solo trumpet and string orchestra. Score for sale, parts for rent. Leeds Music, Canada (MCA), 1971.

Although Symonds specified "for improvised solo," leaving the choice of instrument open to the performer, *The Nameless Hour* was premiered on flugelhorn by Fred Stone with the Toronto Symphony Orchestra, Victor Feldbrill conducting, on December 19, 1966. In my opinion, the use of flugelhorn for this piece is the best choice (of the brass instruments) since the mellow sound of this instrument complements the mood of the work. The composer has stated (on the back of the title page): "The title [*The Nameless Hour*] refers to that time of day between sunset and dark, particularly in summer." The harmonies in Symonds' piece are tertian and supertertian, but with chromatic alterations making the vertical structures more dissonant. Above a C-seventh chord, for instance, the notes E-flat and G-flat have been added. Although there is some melody notated for the soloist, it is of a nature suggesting improvised ornamentation; most of the solo part consists only of conventional jazz chord symbols. For the accomplished improviser of jazz, Symonds' interesting *The Nameless Hour*, dedicated to the memory of Albert Camus (1913-1960), is not difficult. [Grade IV, 8:06.] (NC)

Székely, Endre (Hungarian composer; 1912-1989). *Concerto* (1971). C trumpet and orchestra. Full score for sale, orchestral parts for rent (Kultura, Budapest). Editio Musica Budapest, 1977.

Endre Székely, awarded the Erkel Prize in 1954, augmented the solo trumpet repertoire with this colorful, demanding composition. Notable in the work's orchestration is the lack of trumpets and tuba; adding to the work's tonal hue, however, are a variety of percussion instruments and the addition of a harp. Reinforcing the contemporary flavor of the three-movement *Concerto* are complex rhythmic patterns, sudden dynamic and tempi changes, unmeasured passages, and unusual orchestral scoring. The first two movements are connected via a *quasi attacca*; a *G.P.* precedes the third movement. *Con sordino* is indicated in the solo trumpet part; multiple tonguing is

also required of the soloist. The full score is printed in the French-style format. For additional information, refer to the György Geiger lecture recital article in the September, 1985, issue of the *International Trumpet Guild Journal*, 10 (1), 43-44. [Grade VI-, a to d^{'''}, 11:00.] (PD)

Szokolay, Sándor (Hungarian composer; b.1931). *Concerto*. C trumpet and orchestra. Score for sale, parts for rent; piano reduction. A. Leduc, 1973.

This is a very dissonant work in one movement. All twelve tones of the chromatic scale are introduced by muted trumpet in its first four measures. After this initial introduction of what might be called a tone row, the treatment of the melodic and harmonic materials is so free as to make any serial procedures unrecognizable to this author. Szokolay is obviously a skilled composer; his themes are well-conceived and developed, and their presentation and repetition is well-organized. The solo trumpet part is unusually heavily ornamented with grace notes and trills – perhaps a characteristic of Szokolay's style. The concerto requires a very mature performer as well as a musically-sophisticated audience. [Grade VI, g to d^{'''}.] (NC)

Tamberg, Eino (Estonian composer; b. 1930). *Trompeti-Konsert, Op.42* (1972). B-flat trumpet and orchestra. Piano reduction. EMF, 1976.

Eino Tamberg's *Trompeti-Konsert* follows the traditional three-movement concerto format. The first movement (Andante; Allegro) provides the trumpet soloist with some challenging material. Wide skips, doubling tonguing, a moderately high tessitura, technically awkward passages, and a wide dynamic range (*pp* to *fff*) add to this movement's difficulty. The lyrical middle movement (Lento) contrasts the previous movement with a slow, song-like style. One interesting compositional technique in this movement is Tamberg's superimposition of duple patterns in the solo part over a triple ostinato pattern in the accompaniment. The final movement (Allegro molto) is framed in a style similar to the first movement. *Con sordino* is called for in the solo trumpet part. The *Trompeti-Konsert* is well worth performance consideration. [Grade VI, f to d^{'''}-flat, ca.15:00.] (PD)

Tassone, Pasquale (American composer). *Sagome* (1984). Trumpet, string orchestra, piano, and percussion. MS.

Pasquale Tassone's *Sagome* was premiered at Brandeis University with conductor David Hoose. Performance material is available from the composer (see Johnson review). Reviewed by Keith Johnson in

the May, 1985, issue of the *International Trumpet Guild Journal*, 9 (4), 45-46. (PD)

Tauriello, Antonio (Argentine composer; b.1931). *Musica para Cuerdas y Trompeta* (*Music for Strings and Trumpet*, 1959). C trumpet and string orchestra. Full score for sale. Pan American Union (Peer), 1965.

Antonio Tauriello's *Musica para Cuerdas y Trompeta* is marked Lento. The single-movement work comprises three sections (Lento; Più lento, Più mosso; Lento). The outside sections, scored for strings, emphasize 3/8, 4/8, and 6/8 meters. The middle section, which includes the *espressivo e dolciss.* solo trumpet part, uses 9/16 and 12/16 meters. *Musica para Cuerdas y Trompeta* is 64 measures in length; the solo trumpet part, however, comprises only eight consecutive measures. [Grade III, c' to a''-flat, ca.3:45.] (PD)

Taxin, Ira (American composer; b.1950). *Trumpet Concerto* (1985). C trumpet and orchestra. Score and parts for rent. T. Presser.

Ira Taxin's *Trumpet Concerto* was composed for, and is dedicated to, trumpet soloist Stephen Burns. The composer refers to his scoring of the orchestral wind instruments as "winds in four." Parts include piccolo, three flutes; three oboes, English horn; E-flat clarinet, three B-flat clarinets; three bassoons, contrabassoon; four horns; two trombones, bass trombone, and tuba; timpani, three percussion, harp, piano, and strings. Supported in part by a grant from the National Endowment for the Arts, this three-movement work follows the traditional fast-slow-fast concerto format. The first movement is written in a flowing, virtuosic style. The middle movement is a *cavatina* duet featuring the English horn and solo trumpet. Taxin, contrasting the two earlier movements, includes a 12/8 "walking-bass" style of writing in the final movement.

The *Trumpet Concerto* is a contemporary work that should be very accessible to audiences. It is, however, a demanding work for the soloist. This is due, in part, to Taxin's vertical style of composition; many difficult leaps are found throughout the solo part. The tessitura, which includes sustained e'''-flat and e''' pitches, further contributes to the difficulty level. (Burns compares the difficulty of this work to Gunther Schuller's *Concerto*.) An announcement regarding Taxin's composition is in the February, 1984, issue of the *International Trumpet Guild Journal*, 8 (3), 4. The *Trumpet Concerto* is yet to be premiered. [Grade VI+, f-sharp to e''', ca.25:00.] (PD)

Note: Another work that may be of interest to trumpet performers is Taxin's single-movement *Con-*

certo (1981) for brass quintet and orchestra. The quintet is scored for two C trumpets, horn, trombone, and tuba. Score and parts are available for rent through T. Presser. [Grade VI+, 20:00.]

Thiele, Siegfried (German composer; b.1934). *Ein kleines Trompetenkonzert* (1961). B-flat trumpet and orchestra. Piano reduction. C. F. Peters, 1962.

This concerto includes short double-tonguing passages in a long second of three movements, the first and third movements being quite short compared to the second. The style of the concerto is contemporary, but conservatively so. Its vertical lines include frequent skips of a perfect fourth while its harmonies are basically tertian, except for a few chords built in fifths in the opening movement. The piano reduction, by Thiele, is awkward. [Grade IV+, a to d'''-flat.] (NC)

Thilman, Johannes P. (German composer; 1906-1973). *Concertino*, Op.66. C trumpet and chamber orchestra. Piano reduction. F. Hofmeister (Associated Music), 1956.

A mildly dissonant, four-movement work. The trumpet part is idiomatically written, but the piano reduction is frequently un pianistic. [Grade IV+, g to b''-flat.] (NC)

Ticheli, Frank (American composer; b.1958). *Concerto* (1990). C trumpet and orchestra. MS.

Frank Ticheli's *Concerto* was written for trumpet soloist Armando Ghitalla. It was premiered by Ghitalla and the Winters Chamber Orchestra in February, 1990 (San Antonio, California). The orchestra is scored for two flutes, two clarinets, two oboes, two bassoons, two C trumpets, two horns, trombone, timpani, percussion (one performer), and strings.

Thematic material for Ticheli's three-movement *Concerto* is based on Ghitalla's initials: A and G. The first movement (*Fanfare Fantasie*) incorporates the interval of a ninth (g' to a''), resulting in a bit of acrobatics for the soloist. The middle movement (*Song*) takes on a contrasting, lyrical quality. This is due, in part, to the compression of the first movement's ninth interval down to a major second. The third movement (*Rondo*) continues working the major second interval. The style of this energetic and fiery finale, however, tends towards the *bravura*. Doubling tonguing will be necessary at times. For additional information, contact the composer: 972 E. California Blvd., #306, Pasadena, CA 91106. [Grade V+, a to c'''-sharp, ca.18:00.] (PD)

Tillis, Frederick C. (b.1930). *Spiritual Fantasy No.6* (1982). Trumpet and orchestra. American Composers Edition. (PD)

Tomasi, Henri (French composer; 1901-1971). *Concerto* (1948). C trumpet and orchestra. Score and parts for rent; piano reduction. A. Leduc, 1948.

In a contemporary harmonic idiom, traces of impressionism and frequent instances of bitonality are to be found in this extended work. The writing for the solo instrument is idiomatic, albeit very difficult. A protracted, strenuous cadenza concludes the first movement, an Allegro, which is the most difficult of the three movements. Brilliant orchestration, at times in a style reminiscent of that of Claude Debussy, compounds the effectiveness of this piece. A superb recorded performance of the concerto is available: Henri Tomasi and Charles Chaynes, *Concertos*, in *Music of Our Time*, performed by Maurice André with the Orchestra of Radio-Luxembourg, conducted by Louis de Froment (Musical Heritage Society, MHS 829), side 1, bands 1-3. [Grade VI, g to d[♯], 16:20.] (NC)

Note: An arrangement of Tomasi's *Concerto* for trumpet and band, transcribed by James Curnow, is available on rental from T. Presser. A recording of this transcription, featuring trumpet soloist Philip Smith and the University of Illinois Symphonic Band, is also available. Contact the University of Illinois Band Department. (PD)

Tomasi, Henri *Semaine sainte à Cuzco* (1962). B-flat piccolo trumpet / C or B-flat trumpet, string orchestra, two harps, and four timpani. Score and parts for rent; organ (piano) reduction. A. Leduc, 1964.

An interesting, contemporary work in one movement, divided into three sections. The solo part is scored for C or B-flat trumpet and B-flat piccolo trumpet (the latter in the outer sections only). A high tessitura with a peak of d[♯]-sharp (concert) might frighten some performers away from this piece. The use of a piccolo trumpet, however, somewhat eases these problems of range. The central movement of Tomasi's *Semaine sainte à Cuzco*, titled "Invocation," has the composer's suggestion written above it "comme une improvisation dramatique." Such a suggestion and the inherent dramatic quality of this composition are not surprising in view of Tomasi's predilection for the theater. Among his other works are a number of operas and ballets.³⁴

The first and third sections of this piece consist of obbligato-like tongued arpeggios in the trumpet part above an ostinato of bitonal chords; this material is in contrast to the lyrical, quasi-recitativo middle section. In addition, the outer sections are metrically simple in contrast to the inner section, which has frequent changes of meter and, consequently, con-

veys an impression of metrical freedom. The many-voiced reduction of the orchestral score, notated on three staves, seems to have been intended for performance on organ. Tomasi's *Semaine sainte à Cuzco* is an excellent work. [Grade V, b-flat to d[♯]-sharp, 5:00.] (NC)

Tomasi, Henri *Variations grégoriennes sur un Salve Regina* (1964). C or B-flat trumpet and string orchestra. Score for sale, parts for rent; organ (piano) reduction. A. Leduc, 1964.

This difficult, contemporary piece begins with a four-measure orchestral introduction reminiscent of parallel *organum*, leading directly to the presentation (also by the orchestra) of the antiphon melody (*Salve Regina*) in the Dorian mode. Above the melody, the trumpet supplies a chant-like obbligato. After the presentation of the theme, there are four variations, the last one (fittingly titled "Gloria") being a joyous setting of the antiphon harmonized (in the orchestra) with major chords in parallel motion while the trumpet declaims above. Tomasi's variations have no barlines, thus they are in keeping with the metrical freedom of Gregorian chant. Endurance is demanded by a range up to b[♯] and some extended passages for the solo instrument. [Grade V, c' to b[♯], 7:00.] (NC)

Note: For additional information on Tomasi's music for brass instruments, see Jane Eschrich's article entitled *The Brass Music of Henri Tomasi* in the February, 1989, issue of the *International Trumpet Guild Journal*, 13 (3), 5-18. (PD)

Tull, Fisher (American composer; b.1934). *Concerto* (1965). B-flat trumpet and orchestra. MS (University Microfilms International).

Fisher Tull composed his *Concerto* for partial fulfillment of the Doctor of Philosophy degree requirements at the North Texas State University. The orchestra is scored for two flutes (piccolo), two oboes, two B-flat clarinets, B-flat bass clarinet, two bassoons, four F horns, two B-flat trumpets, three trombones, tuba, timpani, percussion (snare drum, cymbals, suspended cymbal, bass drum, glockenspiel, xylophone, triangle, wood block, and tambourine), piano, and strings.

The *Concerto* comprises three movements (Allegro moderato; Lento; Allegro ritmato). Contrasting melodic material and a number of metric shifts throughout the three movements add to the composition's interest. The musical depth, however, is not as great as Tull's *Concerto No.2*. (The earlier concerto is also not as technically demanding as the latter work.) A *sordino* is called for in the solo part; multiple tonguing is necessary at times. Refer to the composer's doctoral dissertation for additional information.³⁵ [Grade V+, g to b[♯].] (PD)

Tull, Fisher *Concerto No.2*. B-flat trumpet and orchestra (or band) (1974/75). Full score and parts for rent (orchestra and band versions); piano reduction with percussion. Boosey & Hawkes, 1978.

Fisher Tull's three-movement *Concerto No.2* was commissioned for trumpet soloist Doc Severinsen by the Robert E. Lee High School Band from Baytown, Texas (Charles Fergue, Director). It was premiered at Baytown on June 2, 1974, by Severinsen and the commissioning organization. The version for trumpet and orchestra was completed the following year. The first performance of this version was given on February 29, 1976, by Severinsen and the Fort Worth Symphony (Texas), with conductor John Giordano. Severinsen later recorded the trumpet and orchestra version with the London Symphony Orchestra and conductor Frederick Fennell for the Firstline Records label (#FDLP-5002).

Tull, in the score's program notes, states: "When I was first contacted by Charles Fergue, it was difficult for me to envision Severinsen in the role of a legitimate soloist. The easy way out seemed to be a jazz-oriented piece: but everyone agreed that a 'standard' concerto was needed to balance the program. It was apparent that, if the concerto was to exploit Severinsen's traits, it should afford the opportunity for him to exhibit his range, technique, lyricism, and the extraordinary excitement he is capable of producing." Reviewed by Gary Barrow in the May, 1982, issue of the *International Trumpet Guild Newsletter*, 8 (3), 20. [Grade VI+, e to g[♭]-flat (optional b[♭]-flat; ossia d[♭]-flat), 16:00.] (PD)

Turrin, Joseph *Concerto* (ca.1988). Trumpet and orchestra. Trumpet and piano version (ca.1985).

Joseph Turrin's *Concerto* was premiered on April 27, 1989, by trumpet soloist Philip Smith and the New York Philharmonic, with conductor Erich Leinsdorf. The trumpet and piano version was first performed at the 1985 International Trumpet Guild Conference in Louisville, Kentucky, by Smith and the composer.³⁶ A General News item in the September, 1989, issue of the *International Trumpet Guild Journal* (page 98), states: "Turrin describes the dissonant but tonal single-movement (in three continuous sections) work as 'a very dramatic piece yet kind of mysterious and mystical.'" [15:00.] (PD)

Uray, Ernst L. *Konzert* (1975). C or B-flat trumpet and orchestra. Piano reduction. L. Doblinger, 1976.

The orchestra for Ernst Uray's three-movement concerto is scored for two flutes (2nd doubles piccolo), two oboes, two B-flat clarinets, two bassoons, three F

horns, two B-flat trumpets, two trombones, tuba, piano, timpani, percussion, and strings. The following third-movement measures contain mistakes: 73, 75, 77, and 95 in the C trumpet solo part; measures 55, 57, 71, 73, 75, 77, and 95 in the B-flat trumpet solo part. Compare the solo parts against the conductor's score or the piano reduction for corrections. Reviewed by Richard Burkart in the February, 1979, issue of the *International Trumpet Guild Newsletter*, 5 (2), 20-21. [Grade V, a to b[♭], 14:00.] (PD)

Vackár, Dalibor C. (Czech composer; 1906-1984). *Koncert pro trumpetu* (1964). B-flat trumpet, piano, contrabass, and percussion. Cesky hudební fond (Czechoslovakian Music Foundation).

The "orchestra" which accompanies Vackár's concerto is an exceptional one: piano, string bass, and percussion which includes drum set (snare drum, bass drum, "high-hat" cymbal, and tom-toms) and colorfully employed claves, triangle, celesta, vibraphone, and xylophone. Vackár's work is contemporary in a conservative manner. Its second and third (of three) movements have been heavily influenced by jazz. Although rests have been amply provided, the solo trumpet lines are demanding, rising to d[♭]-flat. Harmony in Vackár's piece is an eclectic combination of tertian and supertertian chords, polytonality, and even three cluster chords at the end of the final movement. The concerto was conceived horizontally, with considerable dialogue between the solo trumpet and its accompanying instruments as well as imitative interplay among the latter instruments. For mature performers in an American or other comparable university or conservatory situation, Vackár's *Koncert* provides an intriguing opportunity for a cooperative recital venture by a solo trumpet performer and a percussion ensemble. [Grade V+, g to d[♭]-flat, 17:00.] (NC)

Vainberg, Moisei S. (Polish-born Russian composer; b.1919). *Kontsert*, Op.94. B-flat trumpet and orchestra. Sovetskii Kompozitor, Moscow, 1970.

A demanding concerto in an advanced romantic style, with traces of twentieth-century influence. The concerto is patterned in the usual three movements, but they are labeled "Études," "Episodes," and "Fanfares." The latter movement is actually a fantasy on famous orchestral trumpet calls, among them the calls from L. van Beethoven's *Leonore Overture No.3*, Op.72a, N. Rimsky-Korsakov's *Le Coq d'or*, G. Bizet's *Carmen*, and I. Stravinsky's *Petrouchka* (*Danse de la ballerina*). [Grade V.] (NC)

Vallier, Jacques (French composer; b.1922). *Concertino*. C or B-flat trumpet and string or-

chestra. Piano reduction. Éditions Musicales Transatlantiques (H. Elkan), 1968.

A moderately dissonant work in three movements. The second movement is an unusual Andantino in 3/8. [Grade IV, f-sharp to a", short.] (NC)

Vasilenko, Sergei N. (Russian composer; 1872-1956). *Concerto*, Op.113 (1945). Edited by D. Kim Dunnick. B-flat trumpet and orchestra. Piano reduction. A. Weissman, 1990. (Originally published in 1950 with the Russian title *Kontsert.*)

A three-movement concerto (Allegro drammatico; Molto sostenuto, quasi adagio; Allegro vivace) in romantic style. Reviewed by Kenneth Kirk in the February, 1991, issue of the *International Trumpet Guild Journal*, 15 (3), 34. [Grade V, b-flat to c"', 15:00.] (NC/PD)

Vidal, Paul A. (French composer; 1863-1931). *Concertino*. B-flat cornet or trumpet and orchestra. Piano reduction. Éditions E. Gaudet, 1922. (An edition by Belwin-Mills is also published.)

A one-movement, sectionalized work which was used as a *concours* piece at the Paris Conservatory in 1922. Romantic in style. [Grade IV, f to a"-flat.] (NC)

Vizzutti, Allen (American trumpet soloist and composer; b.1952). *Adventures* (1985). B-flat piccolo trumpet and chamber orchestra. Bella Musica.

This is a difficult, two movement (slow, fast) composition. [Grade V, range to g"'-flat, 12:00.] (PD)

Vizzutti, Allen *Andante and Capriccio* (1984). B-flat trumpet / B-flat piccolo trumpet and orchestra. Piano reduction. Bella Musica.

Allen Vizzutti's *Andante and Capriccio* was originally written as a trumpet and organ work for the Vincent DiMartino/(Schuyler) Robinson Duo. This version was premiered in August, 1984, at the Eastman School of Music. The world premiere of the orchestral version was given at the 1985 International Trumpet Guild Conference in Albuquerque, New Mexico, by DiMartino and the Santa Fe Chamber Symphony, with guest conductor John Landis. For additional information on the orchestral version and its premiere, refer to the September, 1985, issue of the *International Trumpet Guild Journal*, 10 (1), 46. [Grade V, range to e"'-flat, 8:00.] (PD)

Vizzutti, Allen *Nine Black Riders* (1975). B-flat trumpet, chamber orchestra, and piano. Piano reduction. Bella Musica.

Allen Vizzutti's *Nine Black Riders*, subtitled "Fantasy," is a single-movement work that comprises four sections (slow, fast, slow, fast). The solo part calls for quarter tones, using false fingerings and the trumpet's third-valve slide; wide intervals increase the composition's difficulty. [Grade VI, range to f"', 12:00.] (PD)

Vizzutti, Allen *Snow Scenes* (1975). B-flat trumpet and orchestra. Piano reduction. Bella Musica.

Snow Scenes is a three-movement "mini-concerto." [Grade V+, range to e"'-flat (optional), 12:00.] (PD)

Vizzutti, Allen & Jeff Tyzik (American composers). *Concerto* (ca.1977). Trumpet and orchestra. Perelandra, 1979.

Allen Vizzutti and Jeff Tyzik's *Concerto* was commissioned by Texas music educator Charles Fergue for trumpet soloist Doc Severinsen. The original solo trumpet and band version was premiered during 1977 in Texas. The composers later reworked the scoring; the resulting trumpet and orchestra version was recorded by Severinsen and the London Symphony Orchestra, with conductor Frederick Fennell, for the Firstline label (#FDLP 5002). [Grade VI+, 24:40.] (PD)

Note: Vizzutti and Tyzik have also recorded a "Pops program" of their original works and arrangements for two trumpets and orchestra with The National Repertory Orchestra. This release, entitled *High Class Brass*, is available on the Perelandra label (#PA-101), distributed by Summit Records.

Vorlová, Sláva (Czech composer; 1894-1973). *Koncert*, Op.31 (1953). B-flat trumpet and orchestra. Piano reduction. Státní Nakladatelství Krásné Literatury (now Editio Supraphon), 1956.

This work has been called "the first concerto for trumpet in contemporary Czech music."³⁷ The musical style of the piece is, however, conservative for the twentieth century. In three movements and with a generally high tessitura, Vorlová's *Koncert*, Op.31, is demanding. It was first performed on February 16, 1954, by Ivo Preis, trumpet, with the Prague Symphony Orchestra, conducted by Václav Smetáček. [Grade V, c' to c"'-sharp, 19:00.] (NC)

Wagner, Joseph F. (American composer; 1900-1974). *Introduction and Rondo*. B-flat trumpet and orchestra. Score and parts for rent; piano reduction. Chappell, 1951.

A routine, conservative romantic work in one movement. [Grade IV, g to a".] (NC)

Wal-Berg [pseudonym of Voldemar Rosenberg] (Swiss composer; b.1910). *Concerto*. B-flat trumpet and orchestra. Piano reduction. Leeds Music (MCA), 1948.

A jazz-influenced, contemporary work in three movements. Although demanding, both the solo part and piano reduction of the concerto are approachable; the middle movement, particularly, is but average in difficulty (Grade III), with the tessitura for the soloist limited within the treble staff and with range only from d' through a". A few difficult, fast-paced passages of multiple articulations are present, but these are performable with practice. High range to d" is called for three times in the concerto, but lower pitches (within the appropriate chord) could be substituted in these cases without detrimental musical result. Wal-Berg's *Concerto* is generally in a "light" style and idiomatically set for the trumpet. [Grade V, a to d", 9:30.] (NC)

Wallin, Peter (Swedish composer; b.1964). *Connections* (1986). Trumpet and wind orchestra. Score and parts available. MS (Swedish Music Information Center).

Peter Wallin's *Connections* (subtitled *Concertino*) was premiered on December 8, 1991, with conductor Jesper Grove Jørgensen. The work is dedicated to Mattias Belin. [8:00.] (PD)

Watkins, Michael B. (English composer; b.1948). *Trumpet Concerto* (1988). Trumpet and orchestra.

Michael Blake Watkins' *Trumpet Concerto* was commissioned for trumpet soloist Håkan Hardenberger. Hardenberger and the BBC Philharmonic Orchestra, with conductor Elgar Howarth, recorded it in 1990 for the Philips label (#432.075-2).

Paul Griffiths, in the Philips recording notes, discusses this composition: "Here the trumpet is heard with and against a full orchestra, out of which other soloists and groups, notably including the bass clarinet, tuned percussion and strings, are brought into play to carry the symphonic drama forward. There is an unaccompanied cadenza and then, at the end of the first movement, a climactic section where the three orchestral trumpets, hitherto rather discreet, stand to argue with the soloist along his own lines. No sooner has the solo trumpet reasserted its dominance than the work moves without a break into its slow movement, which then accelerates into what sounds as if it is going to be a big finale, opening with a return to the motivic ideas of the first movement. Very rapidly, though, the speed and the material flag back towards the slow movement, and the work ends in suspense." [Grade VI, 28:00.] (PD)

Weber, Alain (French composer; b.1930). *Strophes*. C trumpet, string orchestra, and percussion. Score and parts for rent; piano reduction. A. Leduc, 1966.

A complex, yet nondodecapronic, atonal composition. It is a one-movement work, divided into sections, with many changes of tempo. Sectionalization is implied by the title *Strophes*, which can be translated as "stanzas" or "verses." Pointillism is frequently apparent throughout the piece. Melodies are often fragmentary and rhythms intricate. *Strophes* can only be recommended to the advanced trumpeter who can count rhythms well, perform wide interval skips smoothly and accurately, and who has a sufficiently good musical ear not to be bothered by a completely obliterated tonality. [Grade VI, g-sharp to c", 9:15.] (NC)

Werle, Floyd E. (American composer; b.1929). *Concerto* (ca.1967). B-flat trumpet and orchestra. MS.

A tour de force, jazz-influenced piece in three continuous movements: "Solo de concours," "Spiritual," and "Finale." Very little rest is provided for the soloist, who is almost continuously on display. The concerto was performed from manuscript by Carl "Doc" Severinsen at an orchestral concert at the University of Southern Mississippi, Hattiesburg, on April 16, 1967. [Grade VI+, e to f", 21:30.] (NC)

Werner, Fritz (German composer; 1898-1977).³⁸ *Suite Concertante*, Op.48 (1969). C trumpet, string orchestra, and percussion. Score for sale, orchestral parts for rent; piano reduction. G. Billaudot, 1972.

Fritz Werner's *Suite Concertante* is a significant addition to the Collection Maurice André series, published by G. Billaudot. The work comprises five movements: Allegro giocoso; Andante sostenuto; Allegro vivace; Lento, molto espressivo; Allegro, quasi presto. A variety of musical styles occur in this composition. The stylistic changes are emphasized by the movements' alternation between fast, energetic music and slower, more expressive moods. No unusual compositional techniques occur in this work; Werner does, however, accommodate the musical lines in the *Suite Concertante* by using a number of metric changes. The work is a demanding one. The soloist must have the necessary endurance to perform nearly 20 minutes of music (386 measures) with little rest; much of the solo part, moreover, lies in a fairly high tessitura. Performers may want to consider a higher-pitched instrument than what the solo trumpet part calls for. *Con sordino* is indicated in the solo part. The quality of the print is good. [Grade VI, d' to e", 19:40.] (PD)

Wessman, Harri (Finnish composer; b.1949). *Concerto* (1987). Trumpet and orchestra.

Harri Wessman's *Concerto* comprises three movements (Andante; Larghetto molto elastico; Allegro). It is included in Jouko Harjanne's 1990 recording of Finnish trumpet concertos, produced with the Finnish Radio Symphony Orchestra and conductor Leif Segerstam for the Finlandia label (#FACD-388).

Pekka Hako, in the Finlandia recording notes, states this about the work: "... an extremely affective piece, the composer's concept of music as a language of emotion manifests itself as frank pathos. However, Wessman does not delve into the Baroque Affekt vocabulary; he simply abandons the distinction between old and new, and allows his music to proceed freely in all directions. The music adheres to no key. It looks simple and sounds tonal but it is not. The emphasized individuality of the concerto reflects the basic premises of Wessman's composing process: the orchestral texture is articulated in a chamber-music fashion, and the vitality of the solo part stems from its passionate expression." [Grade VI-, 18:40.] (PD)

Wigy, Franz (Belgian composer; b.1911). *Romance et danse* (1958). C trumpet and orchestra. Piano reduction. J. Maurer, 1959.

The piano reduction provided for this work is in a format typical of Maurer's publications for solo trumpet: a reproduction of manuscript. The *Romance*, aptly subtitled *Blues*, is obviously derived from American jazz; chords in parallel motion (in the accompaniment) and considerable syncopation (in both parts of the homophonic texture) contribute to the jazz impression conveyed by this movement. The harmonies in the *Romance*, while relying heavily on parallelism, are more dissonant (quartal chords and vertical seconds) than one might expect in a piece so jazz-oriented. The trumpet melodies do not contain complex intervals, but they require close attention to rhythm and an understanding of jazz inflection. Because Wigy wrote a range from g to c^{'''}-sharp with several occurrences of c^{'''}, a mature performer is needed to render this otherwise moderately difficult piece. [Grade V, g to c^{'''}-sharp.] (NC)

Wildgans, Friedrich (Austrian composer; 1913-1965). *Konzert*, Op.39 (1938). C trumpet, string orchestra, and percussion. Miniature score for sale; piano reduction. L. Doblinger (Associated Music), 1971.

Among other musical activities, Wildgans studied composition with Joseph Marx (1882-1964) and played clarinet at the Vienna Opera. He eventually adopted the twelve-tone technique,³⁹ but did not use it in his early *Konzert*, Op.39, composed in 1938. In three

unusual movements – "Intrada" (in 3/2 meter), "Sinfonia" (an alla breve allegro), and "Serenade" (a waltz in 3/4 meter) – this concerto is a very demanding work. A high tessitura, including several instances of d^{'''} in the middle Sinfonia, and steady playing will tax the soloist. The piano reduction by Eugene Hartzell, although not exceedingly difficult, includes some impossible "reaches" and requires an advanced performer. Despite some changing meters, rhythms are generally straightforward. The contemporary harmonic ingredients of Wildgans' *Konzert*, Op.39, include bitonal, quartal, and supertertian chords, and tone clusters. [Grade VI, f-sharp to d^{'''}.] (NC)

Wilson, Curtis (American composer; b.1941). *Concerto* (1991). C trumpet / B-flat piccolo trumpet and chamber orchestra. MS.

Curtis Wilson's *Concerto* was commissioned by the Fort Worth Chamber Orchestra for Principal Trumpet Steve Weger. The three-movement work was premiered on May 21, 1991, by Weger and the Orchestra, with conductor John Giordano.

The first movement includes a number of metric shifts, as well as a substantial cadenza for the soloist. The slow middle movement's style is *cantabile*. Enhancing the lyrical quality of this movement is optional flugelhorn in the last few measures. The final movement features jazz-like rhythmic figures. Mostly in 3/4 time, this fast movement includes a lengthy cadenza. Overall, the *Concerto* is very tonal. According to Wilson, the work has been well received by a variety of audiences. For additional information, refer to the premiere's announcement in the December, 1991, issue of the *International Trumpet Guild Journal*, 16 (2), 44. [Grade VI, f-sharp to f^{''}, 18:00.] (PD)

Wissmer, Pierre (Swiss-born French composer; b.1915). *Concertino* (1959). C trumpet and orchestra. Piano reduction. Éditions Henn-Chapuis.

Provided with a piano reduction which is an exceptionally legible reproduction of manuscript and only moderately difficult, this concertino is a comparatively short, three-movement work. It was a *concours* piece for the international competition at Geneva in 1959. It is an extremely dissonant composition which would be very difficult if it were not for the simplicity of its rhythms. Double-tonguing and triple-tonguing are not required by this work; a good single-tongue technique, however, and the ability to perform jagged, although not extremely wide, intervals at fast tempi are essential. [Grade V, g to c^{'''}, 9:00.] (NC)

Wuensch, Gerhard (Austrian-born Canadian composer; b.1925). *Ballad*, Op.19 (1962). Trumpet

and orchestra. Score on loan, parts for rent. MS (Canadian Music Centre).

The orchestra for Gerhard Wuensch's *Ballad* calls is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, timpani, percussion, and strings. An optional orchestration reduces the flutes, oboes, and bassoons to one each, and the horns to two. [12:00.] (PD)

Yarovins'kii, Boris L. (Soviet composer; b.1920). *Kontsert* (1953). B-flat trumpet and orchestra. Piano reduction. Sovetskii Kompozitor, Kiev, 1961.

A three-movement romantic work. Reviewed by Mary Rasmussen in the Winter, 1963, issue of the *Brass Quarterly*, 2 (2), 85-86. [Grade IV+, f to b"-flat, 14:00.] (NC)

Zbinden, Julien-François (Swiss composer; b.1917). *Concertino*, Op.6 (1946). C trumpet, string orchestra, and percussion. Piano reduction. B. Schott's Söhne (Belwin-Mills), 1959.

The influence of jazz upon Zbinden's style is quite evident in this work. The presence of a preponderance of slurred articulations in the solo part and numerous jazz-like rhythmic figurations in all parts confirm the jazz orientation of the concertino. Although the harmonies are fundamentally tertian, they are more dissonant – because of added half-steps – than most vertical sonorities used in jazz music. In a single movement of three contrasting sections (Allegro, Lento, and Presto), *Concertino*, Op.6, is demanding, primarily because of its mixed idiom. Because of a predominance of the slurred articulations mentioned above, there are no tonguing problems for the soloist. Sufficient rest has been provided. Zbinden's *Concertino*, Op.6, for which a piano reduction, including the part for tambour, has been provided, is not a profound work; it may be of interest, however, to those performers who enjoy works which blend the jazz and "serious" contexts. [Grade V, g-sharp to d" (ossia a"), 10:00.] (NC)

Zimmermann, Bernd A. (German composer; 1918-1970). *Nobody knows de trouble I see* (1954). C trumpet and orchestra. Piano reduction. Schott, 1977.

Bernd Alois Zimmermann's single-movement concerto was premiered in Hamburg on October 11, 1955. *Nobody knows de trouble I see* is heavily influenced by jazz. The orchestral scoring illustrates this influence: flute (piccolo), oboe (English horn), "jazz" clarinet in B-flat, three E-flat alto saxophones, B-flat tenor saxophone, E-flat baritone saxophone, bassoon, F horn, three "jazz" trumpets in C, "jazz" trombone,

tuba, timpani, percussion (three "jazz" performers), harp, piano ("Hammond" organ, xylophone), and strings.

A number of jazz-oriented performance techniques make the work demanding. Examples include quarter-tone bends, glissandi, flutter tonguing, wide vibrato, tremolos (i.e., shakes), and a *quasi improvvisando* passage. Other performance considerations include wide intervals, abrupt dynamic changes, and a fairly high tessitura. For trumpet performers in search of an excellent work in this style, *Nobody knows de trouble I see* deserves a close look. Mutes are indicated in the solo part. The paper and print qualities are both very good. [Grade VI+, g to d", ca. 15:00.] (PD)

Multiple Trumpets and Orchestra

Andriessen, Jurriaan (Dutch composer; b.1925). *Symphonietta Concertante* (1947). Four C trumpets and orchestra. Full score for sale. Donemus (C. F. Peters), 1947.

The orchestra for Jurriaan Andriessen's *Symphonietta Concertante* is scored for two flutes (both doubling piccolo), two oboes, two B-flat clarinets, E-flat alto saxophone, two bassoons, four horns, three trombones, tuba, timpani, percussion (two or three performers), xylophone, celesta, harp, and strings. The lack of orchestral trumpet parts in the work's instrumentation allow trumpet section members to be the featured soloists.

The two-movement *attacca* work is moderately difficult. The dynamic range of the expressive first movement (Molto Lento) is *pp* to *fff*; a common-time meter is maintained throughout the movement. The lively second movement (Allegro) concludes with an aggressive tutti ending. The tessitura of the second through fourth solo trumpet parts is very comfortable; the first part's tessitura is only slightly more demanding. With only one glissando passage, the *Symphonietta Concertante* contains minimal contemporary performance techniques. Each of the soloists will need a mute (marked *con sord.* in the full score). The paper quality is fair; the print quality is poor. [Grade IV, first trumpet: g to d"-flat; second trumpet: b to b"; third trumpet: b-flat to a"; fourth trumpet: g to f", 11:00.] (PD)

Blacher, Boris (Chinese-born German composer; 1903-1975). *Konzert* (1931). Two trumpets and string orchestra.

Volume two of *The New Grove Dictionary of Music and Musicians* (1980), edited by Stanley Sadie, indicates that this unpublished work may have been destroyed. Additional information in the *Baker's Biographical Dictionary of Musicians* (eighth edition; 1992), revised by Nicolas Slonimsky, suggests Blacher's 1931 *Konzert* was scored for two trumpets and two string orchestras. (PD)

Hamilton, Iain (Scottish composer; b.1922). *Circus* (1969). Two C trumpets and orchestra. Full score for sale. T. Presser, 1974.

Iain Hamilton's *Circus* was commissioned by the British Broadcasting Corporation. The composite instrumentation of this work is not unusual; one interesting aspect of *Circus*, however, is Hamilton's unique scoring approach. The orchestra comprises two smaller ensembles, one or each of the two soloists. The first solo trumpet is accompanied by two flutes (piccolo), two oboes, two bassoons, tuba, timpani, harp, and the strings. The second solo trumpet is accompanied by two B-flat clarinets, four F horns, two tenor trombones, bass trombone, percussion, amplified classical guitar, piano, and contrabass. The absence of orchestral trumpet parts in this scoring allow for members of an orchestra to be the featured soloists. The conductor's score includes a suggested seating arrangement. This arrangement places the first solo trumpet, with its orchestral ensemble, on stage right; the second trumpet, with its orchestral ensemble, is placed on stage left. Written notes in the score further recommend that the two soloists stand as far apart as possible.

The English diminutive of the work's Latin title is circle. This meaning may explain Hamilton's structural approach. The principal tempi of *Circus* are quarter note equals 52, 72, and 92. The middle tempo begins each of the two movements; this same tempo, moreover, serves as the work's fulcrum. The first seven tempo indications of *Circus* demonstrate this: 72, 52, 92, 72, 92, 52, and 72. This relationship is also found in the first movement's two cadenzas. The first cadenza (first solo trumpet, harp, second solo trumpet, and guitar) is marked at 72. The second cadenza (first solo trumpet, timpani, second solo trumpet, and percussion) begins at 52, changing later to 92.

Challenging aspects of Hamilton's solo writing include wide skips, difficult rhythmic patterns, and passages requiring multiple tonguing. Twentieth-century compositional techniques for the orchestra include quarter-tone shifts in the string parts and tone clusters for the harp. Trumpet soloists will need straight and cup mutes. The paper and print quality of the full score is moderate. [Grade VI, both trumpets: g-flat to c^{'''}; ca.15:00.] (PD)

Ketting, Otto (Dutch composer; b.1935). *Concertino* (1958). Two C trumpets and orchestra. Full score for sale. Donemus (C. F. Peters), 1958.

The orchestra for Otto Ketting's *Concertino* is scored for three F horns, piano, and strings. The work comprises six movements: Intrada (Maestoso); Andante; Lento; Allegro; Maestoso; Finale-Ostinato (Allegro). A comfortable tessitura for both solo trumpets, easy rhythmic patterns, and adequate rest make the *Concertino* an accessible work. Sections that may require multiple tonguing, combined with a few technically awkward passages, add to the composition's difficulty level. The print quality of the solos' part is very good; the print quality of the full score, however, is only fair at best. The paper quality (solos' part and score) is fair. *Con sordini* is indicated for the soloists. [Grade IV+, first trumpet: c' to c^{'''}; second trumpet: c' to a", ca.14:00.] (PD)

Stevens, Thomas (American trumpet soloist and composer; b.1938). *A New Carnival of Venice* (1985). Four B-flat trumpets and orchestra. Parts for rent; piano reduction. A. Leduc, 1985.

Thomas Stevens' *A New Carnival of Venice* was commissioned by the Los Angeles Philharmonic for a July 4th concert at the Hollywood Bowl. The work is based on Del Staiger's version of *A Carnival of Venice*. Stevens, Donald Green, Rob Roy McGregor, and Boyde Hood (trumpet section members of the Los Angeles Philharmonic) recorded this composition for the Crystal label (#CD-665).

A New Carnival of Venice opens with a cadenza featuring the four soloists on staggered entrances; the theme and a set of four variations follow the cadenza. Separating this work from other versions of the popular theme is Stevens' fourth variation ("Jazz Idiom c.1945-50"). According to the Crystal recording notes (by the composer), this variation is "... based on an idea originally put forth by the distinguished actor-comedian-conductor Danny Kaye." For additional information, refer to the review by James Olcott in the December, 1989, issue of the *International Trumpet Guild Journal*, 14 (2), 38. [Grade V+, first trumpet: g to b^{''}-flat; second trumpet: a to b^{''}; third trumpet: g to c^{'''}; fourth trumpet: g to b^{''}, 5:05.] (PD)

Stevens, Thomas *Triangles III* (1991). Five C trumpets and chamber orchestra. Reduction for two pianos. Editions BIM, 1993.

Stevens' *Triangles III*, subtitled *Encore: Doc*, was commissioned by the Los Angeles Philharmonic for trumpet soloist Doc Severinsen. The work is intended for one soloist plus an orchestra's trumpet section of four members. The version for chamber orchestra requires four horns, percussion, and strings. The re-

duction calls for two keyboards: one acoustic, and one electric.

The musical material for *Triangles III* is based on the composer's original *Triangles* for three unaccompanied trumpets. Stevens describes the *Triangles* material as the "old Jackie Gleason theme, serialized." From a technical standpoint, *Triangles III* is moderately difficult. Musically, however, the work is more challenging. [Grade V+, range to c", ca.6:00.] (PD)

Miscellaneous Combinations with Solo Trumpet and Orchestra

Barber, Samuel (American composer; 1910-1981). *Capricorn Concerto*, Op.21. Flute, oboe, trumpet, and string orchestra. Full score for sale, parts for rent. G. Schirmer, 1945.

Many fine solo works exist individually for the flute, oboe, and trumpet. Samuel Barber's combination of these three instruments in a concerto setting, however, is a practice rarely found in the twentieth-century wind repertoire.

The *Capricorn Concerto* comprises three movements: Allegro ma non troppo, Andante con moto, Allegro; Allegretto; Allegro con brio. The first movement alternates between a rhythmically energetic style and a slower, more expressive mood. A number of octave skips in this movement add to the work's difficulty level. The second movement calls for solo trumpet "con sordino" throughout. (This compositional technique is not unique; Prael's *Concerto* is another example of complete middle-movement muting.) The concluding movement, marked at quarter note equals 112, is the most energetic of the three.

A number of meter and key changes occur in the *Capricorn Concerto*. The three solo lines are treated as equals; they also have some independent, and musically interesting, passages. Due to the low range of concert e in the solo trumpet part (second movement), an instrument in the key of B-flat is essential for performance. (The score is notated for C trumpet; such an instrument is feasible for the outside movements.) According to the February, 1984, issue of the *International Trumpet Guild Journal* [8 (3), 3], Anthony Plog (trumpet), Louise Tullio (flute), and Allan Vogel (oboe), recorded this work with the Pacific Symphony for the Andante label. [Grade V, e to a", 14:00.] (PD)

Beugnot, Jean-Pierre (French composer; b.1935). *Concerto*. C trumpet, piano, and string orchestra. Éd. Françaises de musique, 1972.

In three movements ("Allegro," "Andante," and "Allegro final"), this is one of the more recent, major French works. It should be noted that the piano is assigned a very prominent solo role, and that both the piano and solo trumpet parts require virtuoso performers. The first entry for the trumpet (in the first movement) is on c", and there is a lengthy cadenza for the trumpet in the same movement. The harmonic idiom is very dissonant in the first and third movements, somewhat less so in the middle movement. This composition is worthy of consideration and study by advanced trumpeters. [Grade VI, 23:00.] (NC)

Blacher, Boris (Chinese-born German composer; 1903-1975). *Concerto*, Op.36 (1950). Clarinet, bassoon, horn, B-flat trumpet, harp, and string orchestra. Full score. Bote & Bock (Berlin), 1956.

Boris Blacher's three-movement *Concerto* was commissioned by the RIAS-Symphonie-Orchester. It was premiered in Berlin on June 14, 1950, by the commissioning organization, with Hungarian conductor Ferenc Fricsay. Blacher, a significant composer of music for brass instruments, explores the variety of tonal combinations possible for this diverse group of solo instruments. The first movement (Allegro, quarter note equals 80) is scored for the four solo wind instruments and strings. The middle movement (Andante con moto, quarter note equals 52) features solo harp with string accompaniment. The final movement (Presto, half note equals 92) brings all five solo instruments together with the string orchestra. [Grade IV+, a-flat to b"-flat, 13:00.] (PD)

Castérède, Jacques (French composer; b.1926). *Concertino*. C trumpet, trombone, piano, percussion, and string orchestra. Score and parts for rent; piano reduction. A. Leduc, 1959.

A well-crafted work, worthy of performances at the college-university level. The composer created themes for the solo instruments which command the attention of an audience and which are, at the same time, idiomatic for the instruments. The harmonies of the first movement of this three-movement piece are often quartal and quintal; the melodies, with frequent skips of fourths and fifths, seem to have been derived from the harmonies. The harmonies in the third movement, in contrast to the first movement, are more dissonant, and the melodies are more conjunct. The middle slow movement provides ample opportunities for expressive solo playing by both instruments. When the instruments play together, the counterpoint between them is well conceived throughout the work. Changing meters contribute to rhythmic interest. Considerable notation in tenor clef for

the trombone. Two other good pieces by Castérède are his *Brèves rencontres* (A. Leduc, 1965) and *Sonatine* (A. Leduc, 1956), both for solo trumpet and piano. [Grade V, trumpet: g to c"; trombone: E to c".] (NC)

Copland, Aaron (American composer; 1900-1990).

Quiet City (1940). B-flat trumpet, English horn (or oboe), and strings. Score and parts for sale; piano reduction. Boosey & Hawkes, 1941.

This excellent, well-known work was inspired by Irwin Shaw's play of the same name. "The play dealt with the night-thoughts of different city-dwellers, and, in his music, Copland tried to reflect, as he calls it, 'the nostalgia and inner distress of a society profoundly aware of its own insecurity.'"⁴⁰ Copland succeeded eminently in creating a mood. Tempi are slow throughout the piece. The trumpet has declamatory, recitative-like statements, but there are smooth, lyrical lines as well. Leaps of fourths, fifths, and octaves occur frequently in both solo parts. Rather than technical display, the work demands very sensitive musicianship and control of both the trumpet and English horn. All in all, *Quiet City* is a good choice for programming at points in concerts where a slow, dream-like piece is needed. It has been recorded several times. Listings of recordings currently available in America can be found in Schwann's *Opus*. [Grade V, trumpet: c' to b"-flat, 10:05.] (NC)

Note: Donald Hunsberger scored Copland's *Quiet City* for trumpet and wind ensemble. A recording of this version, featuring trumpet soloist Wynton Marsalis and the Eastman Wind Ensemble, with Hunsberger conducting, is available on the CBS label (#MK-44916). For additional information on this Boosey & Hawkes publication, refer to a brief review in the September/October, 1993, issue of *BDGuide*, 8 (1), 50. (PD)

Davies, Sir Peter Maxwell (English composer and conductor; b.1934). *Strathclyde Concerto No.3* (1989). Trumpet, horn, and orchestra.

Sir Peter Maxwell Davies began work on a concerto cycle in the mid-1980s for the principal players of the Scottish Chamber Orchestra, of which he is the Associate Conductor. The funding for this project resulted from the combined support of the Strathclyde Regional Council and the Scottish Arts Council. Peter Franks (trumpet), Robert Cook (horn), and the Orchestra, with Davies conducting, recorded the *Strathclyde Concerto No.3* for the Collins label (#12392).

Stephen Pruslin, in the Collins recording notes, states: "In the previous 'Strathclyde' concertos, Maxwell Davies expressed his interest in the type of non-

confrontational concerto that flourished before Beethoven. Given the naturally high profile of the horn and trumpet, he has modified that aesthetic here to produce a range of musical relationships from cooperation to competition, while remembering that the latter can also be perceived as a mutual spurring-on to greater flights." The orchestral scoring of the *Strathclyde Concerto No.3* includes double woodwinds (with alto flute, English horn, bass clarinet, and contrabassoon), timpani, and strings. The work comprises five movements: Adagio (Introduction); Allegro moderato; Cadenza; Andante; Allegro. [Grade VI, 31:30.] (PD)

Defaye, Jean-Michel (French composer; b.1932).

Concerto. C trumpet, trombone, and string orchestra. Score and parts for rent; piano reduction. A. Leduc, 1954.

A three-movement work in which the harmonies are, at times, very dissonant. The solo trombone part is scored predominantly in tenor clef. The musical material is quite repetitive. [Grade V, trumpet: g to c"-sharp (optional e"-flat); trombone: G to c"-sharp.] (NC)

Hindemith, Paul (German composer; 1895-1963).

Concerto (1949/52). B-flat trumpet, bassoon, and string orchestra. Piano reduction. B. Schott's Söhne (Belwin-Mills), 1954.

A very good piece, worthy of more frequent performances. The first movement is in sonata form; the second movement begins with a *Molto adagio*, followed by an *Allegro pesante*; the third movement is a short *Vivace*, in rondo form. The writing for the trumpet is idiomatic and gracious throughout. Changing meters, typical of Hindemith's style, are present. [Grade V, trumpet: a-flat to a", 17:00.] (NC)

Holm, Peder (Danish composer; b.1926). *Two*

Sketches (1966). Trumpet, trombone, and orchestra. (PD)

Hovhaness, Alan (American composer; b.1911).

Avak, The Healer, Op.65 (1945-46). Soprano, trumpet, and string orchestra. Peer.

The six-movement *Avak, The Healer* was recorded by trumpet soloist Thomas Stevens and soprano soloist Marni Nixon, with the Crystal Chamber Orchestra and conductor Ernest Gold, for the Crystal label (#CD806).

The overture, scored for trumpet and strings, was composed in 1945. This movement, remarks Alan Hovhaness in the Crystal recording notes, is "... a three-part form like the Japanese *Jo-ha-kyu* form. The three sections, or steps, may be called 'the sor-

row', 'the mysterious way', and 'the blessing'. The greater the emotional intensity, the greater the simplicity. This is not 'intellectual' music but pieces of pure feeling. The trumpet symbolizes the voice of the inspired messenger, the cantor, the singer-prophet. The strings express the prayer of the people."

The remaining five movements, composed in 1946 and referred to as a cantata by Hovhaness, are "... four songs of spiritual healing with a processional-like intermezzo." Movements two and three (Dawn, He Strikes the Bells) are for soprano, trumpet, and strings. The Processional (fourth movement) follows the scoring of the overture: trumpet and strings. The fifth movement (Strangeness) features the soprano and strings; the final movement (He Touches the Broken Heart) returns to the soprano, trumpet, and string orchestration. [Grade V, 21:05.] (PD)

Kubik, Gail (American composer; 1914-1984). *Symphony Concertante* (1951, revised 1953). B-flat trumpet, viola, piano, and orchestra. Full (study) score for sale. Ricordi (Belwin Mills), 1956.

Gail Kubik's *Symphony Concertante* was commissioned by The Little Orchestra Society of New York. It was premiered by the Society on January 7, 1952, with conductor Thomas Scherman. The composition was awarded the Pulitzer Prize in the spring of 1952.

Kubik, in the score's preface notes, states: "The *Symphony Concertante* for Trumpet, Viola, Piano and Orchestra represents an effort to reconcile the large-scale expressive demands of a symphony with the virtuoso, exhibitionistic demands of the concerto form. As defined by Mozart and Haydn this is a symphony concertante in the sense only that many textural and dramatic devices found in the seventeenth- and eighteenth-century form are utilized. The first movement follows a modified sonata form; the second is a very long, increasingly dramatic song with a reflective epilogue at the end of it. The last movement is a fairly clear-cut rondo, with, however, many 'development techniques' superimposed." The solo trumpet part calls for cup, felt-hat, and straight mutes. [Grade VI, e to c[♯]-sharp, 25:00.] (PD)

Lazarof, Henri (Bulgarian-American composer; b.1932). *Spectrum* (1973). B-flat trumpet / flugelhorn, orchestra, and tape. Full score for sale, parts and tape for rent. Merion (T. Presser), 1976.

Henri Lazarof's two-movement *Spectrum* was premiered on January 17, 1975, by trumpet soloist Thomas Stevens (to whom it is dedicated) and the Utah Symphony Orchestra, with Lazarof conducting. This group also recorded *Spectrum* for the Composers Recording label (#CD-588).

The orchestra is scored for tape, four flutes (1st doubles alto flute), four oboes, four b-flat clarinets (1st doubles bass clarinet), four bassoons, four F horns, two B-flat trumpets, three trombones, tuba, piano, harp, violoncello, eight contrabasses (four on each side of the ensemble), and percussion (four performers). A suggested seating chart printed in the conductor's score places a "concertati" sextet from the orchestra (1st flute, 1st clarinet, harp, 1st percussion with medium suspended cymbal and vibraphone, horn, and violoncello) behind the soloist.

The first movement (Scene I) calls for solo trumpet. A few very demanding passages for the trumpet soloist and sextet – in regard to the exposed quality and rhythmic difficulty of the lines – occur in this movement. "Free," improvisatory-type sections are also included. The soloist is the first to begin these musical explorations; the tape, consisting of pre-recorded trumpet and flugelhorn (prepared by Thomas Stevens), joins in later. This musical effect is brought to a climax near the end of the movement when the trumpet soloist, the four channel tape, and the two orchestral trumpet players all have free play between the pitches of d[♯]-sharp and d[♮]-sharp. The resulting trumpet septet adds a unique flavor to the music.

The second movement (Scene II) begins with solo flugelhorn; adding to this color change is the addition of alto flute and bass clarinet to the sextet's orchestration. This movement also incorporates the tape, with both flugelhorn (near the beginning) and trumpet (towards the end). The soloist will need harmon and straight mutes; the score also indicates "gliss. with compensator." The tape is available in both two channel and four channel. [Grade VI, trumpet: f-sharp to e[♮]-flat; flugelhorn: e to b[♮]-flat, 14:00.] (PD)

Rivier, Jean (French composer; 1896-1987). *Concerto*. C trumpet, alto saxophone, and string orchestra. Score for sale and parts for rent; piano reduction. P. Noël, 1957. (An edition also published by G. Billaudot.)

Both works by Rivier listed here have merit. [See *Concerto* for C trumpet and string orchestra.] Rivier writes in a very individualistic style, one of the characteristics of which is the frequent use of polytonal chords. One of many examples to be found in the two concertos is the combination of a G-flat major chord with an F major chord in the *Concerto pour saxophone alto et trompette*. In this work, both solo parts are idiomatically written, but the saxophone part is more difficult (Grade VI) than the trumpet part. *Concerto pour saxophone alto et trompette*, set in three movements, makes an excellent recital piece and is a particularly outstanding showpiece for a virtuoso saxophonist. [Grade V, g to b[♮], 16:45.] (NC)

Schmidt, William (American composer; b.1926). *Double Concerto* (1980). C trumpet, piano, and chamber orchestra. Full score for sale. Avant Music (Western International Music), 1980.

William Schmidt's *Double Concerto* was commissioned by the Pasadena Chamber Orchestra. It was premiered by that ensemble on November 4, 1980, by trumpet soloist Anthony Plog and piano soloist Sharon Davis, with conductor Robert Kenneth Duerr. This group also recorded the work for the WIMR label.

The score's preface includes this note: "Although eluding to the traditional three movement classical form, this Concerto is played continuously, by a non-traditional solo combination. The work opens with a slow introduction (Andante) by muted trumpet and the piano, which leads to a sprightly and jazzy Allegro. This first movement is joined to the second by a cadenza dialogue between the trumpet and multiple percussion. The following (Adagio) second movement is quite lyrical and joined to the third movement by a solo piano cadenza, utilizing materials from previous statements. The work concludes with a driving and rhythmic movement (Allegro con moto) that involves a close collaboration between the solo instruments, and a coloristic interplay with the orchestra." Cup, harmon, and straight mutes are called for in the solo trumpet part. [Grade V+, a to c"20:30.] (PD)

Starer, Robert (Austrian-born American composer; b.1924). *Concerto a Tre* (1954). B-flat trumpet, clarinet, trombone, and string orchestra. Full score for sale, orchestral parts for rent. Leeds Music (MCA), 1964.

Robert Starer's *Concerto a Tre* was premiered on November 22, 1954, by the Little Orchestra Society and conductor Thomas Scherman. A dance work, entitled *Secular Games*, was created by Martha Graham in 1962 to the music of this work.

Concerto a Tre, written for an unusual combination of solo wind instruments, comprises three movements: Allegro; Andante; Molto allegro e giocoso. Starer, in the score's preface, states: "Each instrument has its own thematic material derived from its own particular quality in sound and technique. In a cadenza-like section, which I have called 'Dialogue,' they enter into purposeful conversation with each other." The solo trumpet part is not difficult. Mute(s) are called for; flutter tonguing is also indicated in a few passages. [Grade IV, g to b"-flat, 18:00.] (PD)

Notes

1 Information supplied to N. Carnovale in a letter dated July 9, 1971, from H. A. Mutsaers of the Canadian Music Centre.

- 2 *College Band Directors National Association Report* (1993, Summer), p. 3.
- 3 Mathez, J.-P. (1971, October). *Chronicle. Brass Bulletin, I* (1), 29.
- 4 Date of composition and first performance given in: *Edwin A. Fleisher Music Collection* in the Free Library of Philadelphia, 2 vols. (Privately printed, Philadelphia, 1933/45; "Supplementary List, 1945-55," 1956; Volume I revised 1965, I, 481.)
- 5 Rasmussen, M. (1960, Fall). *Brass Quarterly, IV* (1), 35.
- 6 "Casanova, André," *Dictionnaire de la musique*, 2 vols. (as of ca.1972), ed. Marc Honegger, et. al. (Paris: Bordas, 1970), I, 182.
- 7 "Leibowitz, René," *Baker's Biographical Dictionary of Musicians*, 5th ed. with 1965 supplement, completely revised by Nicolas Slonimsky (New York: G. Schirmer, 1958), 931-32 (hereafter cited as *Baker's Biographical Dictionary*, 5th ed.).
- 8 "Chaynes, Charles," *Dictionnaire de la musique*, ed. Marc Honegger, et. al., I, 204.
- 9 For additional information on Cowell's career with the Toronto Symphony, refer to the December, 1991, issue of the *International Trumpet Guild Journal*, 16 (2), 45.
- 10 Rasmussen, M. (1963, Spring). *Brass Quarterly, VI* (3), 133.
- 11 "Dubois, Pierre-Max," *Dictionnaire de la musique*, ed. Marc Honegger, et. al., I, 287-88.
- 12 For a brief announcement of the work's premiere, see the December, 1987, issue of the *International Trumpet Guild Journal*, 12 (2), 61.
- 13 The term *supertertian* is used in this book to refer to any chords built in thirds which are of wider vertical sonority than seventh chords, i.e., ninth, eleventh, and thirteenth chords.
- 14 Iain Hamilton, *Five Scenes for Trumpet and Piano* (Bryn Mawr, PA: Theodore Presser, 1969). For a review of Hamilton's *Five Scenes*, see William Prizer, "Music Reviews," comp. and ed. James W. Pruett, M.L.A. *Notes* (June, 1971), XXVII (4), 802-3.
- 15 The term *duodecuple scale* is defined by Leon Dallin: "Carried to its logical conclusion, chromaticism leads to an all-inclusive scale of twelve notes with equal status known as a *duodecuple scale*." Such scales can be found in atonal melodies, in which the twelve tones have "equal status" and have no other relationships to each other. For more discussion of the *duodecuple scale*, see Leon Dallin, *Techniques of Twentieth-Century Composition*, 2nd ed. (Dubuque, IA: Wm. C. Brown, 1957/1964), 43.
- 16 For additional information regarding this work's

- commission, refer to the October, 1980, issue of the *International Trumpet Guild Newsletter*, 7 (1), 7.
- 17 Information derived from record jacket notes by Edward Cole on MGM-E-3357, which includes a performance of Holmboe's *Elleve concerto* by Robert Nagel, trumpet, with the MGM Chamber Orchestra, conducted by Carlos Surinach.
 - 18 Peggy Glanville-Hicks, "Alan Hovhaness," *Grove's Dictionary of Music and Musicians*, 5th ed., 10 vols., ed. Eric Blom (New York: St. Martin's Press, 1954/1961), IV, 386-87.
 - 19 Both the *Air de bravoure* and *Arioso barocco* are brief works. An optional piano accompaniment is provided with the *Air*. See André Jolivet, *Air de bravoure*, in *Contemporary French Recital Pieces* (New York: International Music Company, 1954), 10-11; *id.*, *Arioso barocco* (Paris: G. Billaudot, 1970).
 - 20 "Kaminski, Joseph," *Baker's Biographical Dictionary*, 5th ed., 804. Kaminski was classified as an Israeli because each of three compositions by him, listed in the above-cited article, were composed after he moved to Israel (formerly Palestine).
 - 21 The year of the first performance of Kaufmann's *Musik für Trompete*, Op.38, is given on the back of the record jacket of Society of Participating Artists #SPA-12, performed by Helmut Wobisch, trumpet, with the Vienna Chamber Orchestra, conducted by Litschaer (Society of Participating Artists #SPA-12, side two).
 - 22 Prizer, W. "Music Reviews," comp. and ed. J. W. Pruett, M.L.A. *Notes* (June, 1971), XXVII (4), 802-3.
 - 23 Rasmussen, M. (1963, Winter). *Brass Quarterly*, VII (2), 86.
 - 24 For additional information on the work's premiere, refer to the December, 1984, issue of the *International Trumpet Guild Journal*, 9 (2), 4.
 - 25 A brief mention of this premiere occurs in the May, 1993, issue of the *International Trumpet Guild Journal*, 17 (4), 63.
 - 26 For additional information on this work's premiere, refer to the September, 1989, issue of the *International Trumpet Guild Journal*, 14 (1), 99.
 - 27 Slonimsky, N. "Aleksandra N. Pakhmutova," *Baker's Biographical Dictionary; 1971 Supplement* (New York: G. Schirmer, 1971), 180.
 - 28 For details about the Composers in Public Schools Program and the Contemporary Music Project, its publications, library, and catalogues, see Vera Brodsky Lawrence, "CMP: An Innovative Force in American Music," M.L.A. *Notes* (March, 1970), XXVI (3), 482-86.
 - 29 For additional information on this work's premiere, see the brief article entitled "Bruce Wheeler" in the February, 1977, issue of the *International Trumpet Guild Newsletter*, 3 (2), 4.
 - 30 For additional information on this work's premiere, see the September, 1986, issue of the *International Trumpet Guild Journal*, 11 (1), 5.
 - 31 Hilde Hellman-Stojan, "Richard Stöhr," *Die Musik in Geschichte und Gegenwart*, 15 vols. (as of ca.1972), ed. Friedrich Blume (Kassel: Bärenreiter, 1949), XII, 1377-78.
 - 32 *Ibid.* Stöhr evidently excelled as a teacher; among his students were Artur Rodzinsky, Erich Leinsdorf, and Leonard Bernstein.
 - 33 Slonimsky, "Richard Stöhr," *Baker's Biographical Dictionary; 1971 Supplement*, 229.
 - 34 "Tomasi, Henri," *Dictionnaire de la musique*, ed. Marc Honegger, *et. al.*, II, 1099.
 - 35 Contact University Microfilms International for a copy of Tull's dissertation. This document includes both a manuscript copy of the full score and an analysis by the composer. [Tull, Jr., Fisher Aubrey (1965). *Concerto for Trumpet and Orchestra: Original composition* (Doctoral dissertation, North Texas State University, 1965).]
 - 36 For additional information on this work's premiere, refer to the September, 1989, issue of the *International Trumpet Guild Journal*, 14 (1), 98.
 - 37 From notes by Cenek Gardavsky in the prefatory material to the published piano reduction.
 - 38 For additional information on the composer's life, refer to a brief article in the May, 1978, issue of the *International Trumpet Guild Newsletter*, 4 (3), 4.
 - 39 "Wildgans, Friedrich," *Baker's Biographical Dictionary*, 5th ed., 1796-97.
 - 40 Information derived from record jacket notes by Phillip Ramey on *Copland Conducts Copland*, performed by the London Symphony Orchestra, conducted by Copland (Columbia #MS-7375). This album includes an impressive performance of *Quiet City* by William Lang, trumpet, and Michael Winfield, English horn.

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